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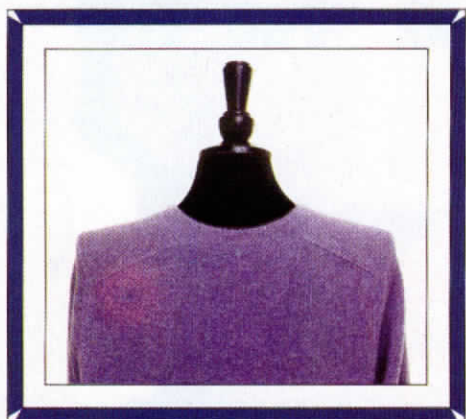
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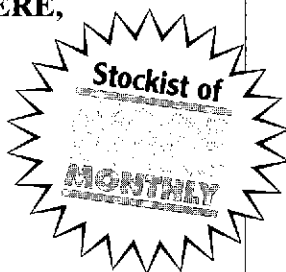
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ISSUE 28 MAY 2000
ISSN 0269-9761

Dear Readers,

The decision is yours and your opinion really does matter this time! Do I have your thumbs up - or thumbs down for bigger print? I know that's not a very polite way of putting it, but as you read the magazine this month, I'm sure you'll notice that we've made the typeface significantly larger. As a trial, we've also increased the space between the lines of type to make our magazine easier to read.

As I've visited the shows, many of you have mentioned how difficult it can be to read a magazine and follow patterns, especially in artificial light in the evening. I'm sure we'll all agree that there's little point in me toiling away each month, to bring you a magazine that you find difficult to read! However, the "down" side of the increased size is that we need more space for our articles and patterns.

Even with the new type size, we've managed to fit in eight patterns and a reader's design, plus twelve features and our regular club update. Trading Post is here, too and a great success for readers who can't get to shops or exhibitions. So overall, we do cram in quite a bit - don't we! I know that postage is expensive, but I do hope that you'll get in touch with your own personal opinion. Don't forget that if you're writing to us anyway, perhaps with an order for Trading Post or a subscription renewal, you can always include a short note to let me know how you feel. You can also e-mail me at rpae@surf3.net if you have the facility. If the new type helps your enjoyment of the magazine, we'll keep it and if you don't like it, we'll go back to the old style. As I said at the beginning, the decision is yours!

As you may remember, I mentioned the Cranbrook Show in my letter last month. After driving round and round the country lanes and even with Ann Paine's help, I couldn't find a suitable replacement venue in the immediate area. Sadly, there won't be a Cranbrook show at the beginning of June this year but I think my efforts were not totally in vain. I do a lot of thinking whilst I'm driving and I've had some inspiration for a possible alternative later this year. I'll sound out a few colleagues at the forthcoming Nottingham and Shepton Mallet shows and let you know more next time!

FUN IN THE SUN

Whilst I'm talking about shows, please do support two of machine knitting's much-loved events in July. They are Anne Kent's Summer Show 2000 at John Ruskin College, Selsdon Park Road, South Croydon on 22nd July and Alice's Get-Together at Chesham the following weekend on Saturday, 29th July. For just one day, machine knitters get together with lots of enthusiasm and have fun in the sun. At present, we all need to support the craft, so do come along and join us. The weather is usually very kind and if you bring a picnic, you can often sit outside and enjoy a spot of lunch.

For more details about the Croydon Show, you should write to Pauline Murphy at 51 West Hill, Sanderstead, South Croydon CR2 0SB. Alice will happily send you all the information you need about her Get-Together. Please get in touch with her at the following address - Alice Wilmslow, Hawthornes, Whitecroft, Forest of Dean, Gloucestershire GL15 4PF or telephone 01594 362161.

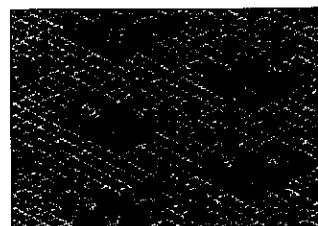
That's all the business out of the way for this month, but your next stop has to be page 18. Settle down with a cup or glass of your favourite tippie and a nibble or two. There won't be a dry eye in the house! Until next time, be happy

Anne

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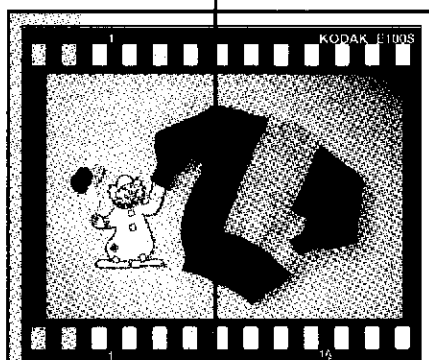
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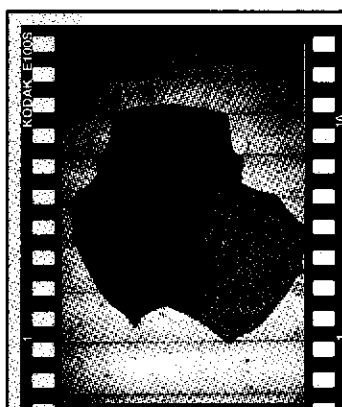
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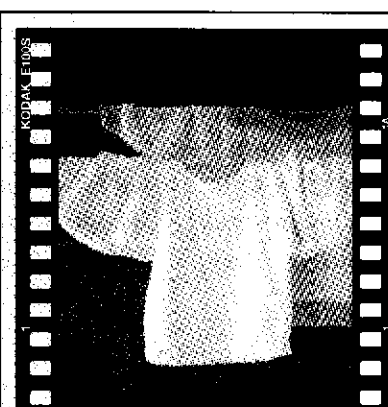
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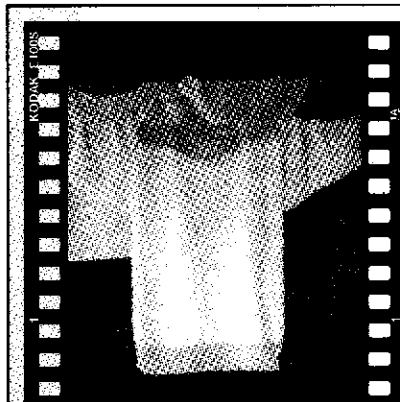
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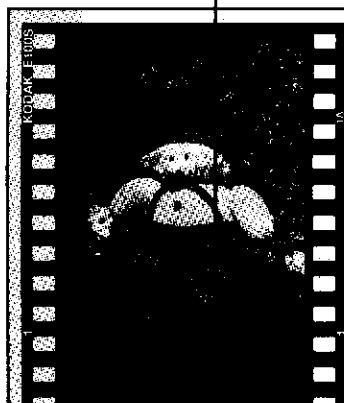
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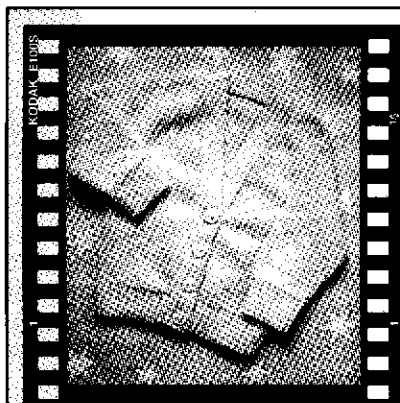
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News Line

Extra! Extra! Read all about it!

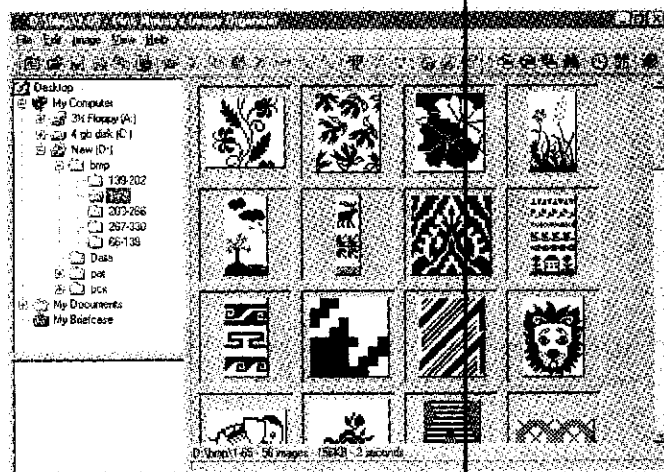
Do you have a new product of special interest? Machine knitters are always keen to read about the latest developments, so let us know when you have a new product for our readers. Our address and fax number are on page 5 or you can e-mail us at rpa@surf3.net

DECO FOR DESIGNAKNIT
Heather Reed at Water Margin Designs has an exciting new product for you. It's Deco for DesignaKnit, available on CD-ROM or floppy



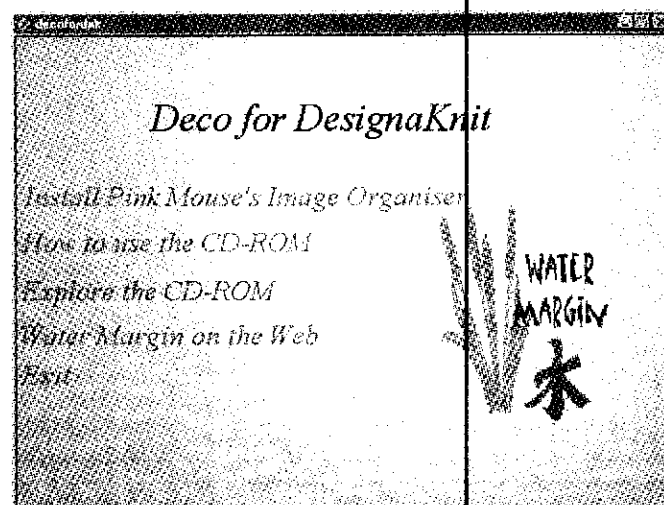
disk. Over 300 40-stitch designs that were originally produced for the Duo 80 can now be knitted on any electronic machine using DesignaKnit.

The CD couldn't be simpler to use - you simply place it in your CD-ROM drive and a menu will appear. You then just click on the "how to" section to get started. A free, easy-to-install image browser is included for those who don't yet have DesignaKnit 7, so you can simply look



through the huge selection of geometric, floral and single motif designs until you find something you like. **Deco for DesignaKnit** costs £19.95 and is available direct from Heather at:-

Water Margin Designs
The Lastings
39 The Roman Way
GLASTONBURY BA6 8AB
Tel:- 01458-832410
E-mail:- Heather@lastings.softnet.co.uk



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Tel: 01270-628414 Fax: 01270-610038



Undy Yarncrafts

PASSAP BASICS

There's just time to let you know about a full, one-day workshop for any Passap knitter who can get to **Undy Yarncrafts** in Magor.

On Saturday, 27th May **Debbie Kendall** will be demonstrating on the Duo and E6000 machines. **Passap Basics & Beyond** will take participants from casting on and off, through various types of rib and racking without the use of any patterning. It will be most suit-

able for knitters who have not yet been able to get to grips with their Passap or for beginners who want to brush up on basics. The day costs £18.50 and you can either book or obtain further information from:-

Undy Yarncrafts
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West End, MAGOR
Monmouthshire NP6 3HT
Tel:- 01633-881183
Fax:- 01633-882729
E-mail:- UNDYARNS@AOL.com
Website:- www.undyarns.co.uk



ANOTHER BABY LOCK FIRST!

Visitors to very recent shows may have heard about a fabulous new 8-thread overlock machine. It's called the **Evolvé**, is just available from **Baby Lock** and includes features never before incorporated in a domestic machine. Threading is easy with the Automatic Thread Delivery System (ATD) and the Jet-Air system gives instant threading, in any order, with overlocking options from two to eight threads. The chain stitch functions include single, twin and triple cover stitch and the overlock stitch functions will seam and encase fabric edges. There's also flatlock stitch for seaming

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expect, there's a built-in thread cutter, electronic foot control and built-in accessory storage. It really is a magnificent machine that must be seen to be believed! Further details are available from Baby Lock at the following address:-

Baby Lock Sewing Machines
Murdock Road
BEDFORD MK41 7LE
Tel:- 01234-363433
Fax:- 01234-271537



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Although Mother's day in the UK is long gone, you might like to know about a company that offers a wide range of gifts on the Internet including flowers, Belgian chocolates, fruit baskets and balloons in a box. A greeting card write-and-send service is also available. There are also hundreds of other gifts from jewellery to hampers. Internet security is taken very seriously at **GiftStore UK** so all credit cards are authorised and settled through NetBanx. This means that no one can get to the credit card information - not even GiftStore UK!

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Kid's Colour Block Sweater

Designed by Maggie Andrews in Bramwell yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply.

Approx 100 g in Red (MC).

Approx 100 g in Yellow (A).

Approx 100 g in Blue (B).

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- FW Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.

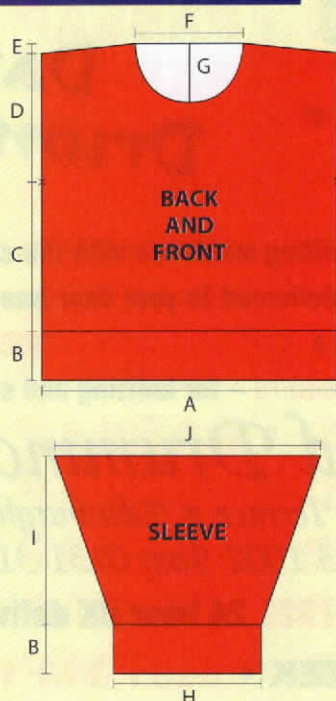
GARMENT WEIGHT

Finished sweater in first size weighs 100 g.



Diagrams

- A = 29 [32, 34.5, 37, 40] cm
- B = 5 cm
- C = 15.5 [18.5, 21, 23, 25] cm
- D = 13 [13.5, 14.5, 15, 16] cm
- E = 1 [1, 1, 1.5, 1.5] cm
- F = 11.5 [12, 13, 13.5, 13.5] cm
- G = 6 [7, 7, 8.5, 8.5] cm
- H = 15 [16, 17, 18, 19] cm
- I = 17.5 [20, 25, 27.5, 30] cm
- J = 26 [27, 29, 30, 32] cm



Special Offer!!

If you enjoy knitting Intarsia effects without an Intarsia carriage, there are loads of ideas to try in Maggie's book **Easy Intarsia**. She's got geometric shapes, like squares, rectangles, diamonds, triangles, diagonals, checkerboards, chevrons and even simple landscape pictures. **Easy Intarsia** is Book 2 of **100 Ways with Holding Position**

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Pattern Information

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.
Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 27, 29, 31] in.
Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13¼ [14½, 16, 17, 18¼] in.
Sleeve seam 22.5 [25, 30, 32.5, 35] cm, 9 [10, 12, 13, 14] in.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash and dry swatch before measuring.

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 5.

NOTES

a) We used the knit side of the knitting as the right side of the garments.

b) When shaping in HP on shoulders, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

BACK

(Knitted in panels and seamed on the machine as you knit)

With carriage at right and using MC, cast on 88 [96, 104, 112, 120] sts at centre of machine in 1x1 rib. K 4 tubular rows. Carriage is at left.

*Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 22 rows. Transfer sts for st st *.

Set RC at 000. Using MT, K 20 [26, 32, 36, 40] rows.

LEFT PANEL

Set carriage to hold. Push 27 [30, 33, 36, 40] Ns at left to HP. Using WY, K a few rows over rem 61 [66, 71, 76, 80] Ns and release from machine.

With carriage at left, set carriage to knit back to WP. Reset RC to 20 [26, 32, 36, 40]. Using MC, K 42 [48, 52, 56, 60] rows. RC shows 62 [74, 84, 92, 100]. Place marker at left edge. K 53 [55, 59, 61, 65] rows. RC shows 115 [129, 143, 153, 165].

SHAPE SHOULDER

**Set carriage to hold. Push 9 [10, 11, 9, 10] Ns at opposite end to carriage to HP on next and foll 1 [1, 1, 2, 2] alt rows, K 1 row. 9 [10, 11, 9, 10] sts rem. Set carriage to knit back to WP. K 1 row. Using WY, K a few rows and release from machine **.

NEXT PANEL

Push 61 [66, 71, 76, 80] Ns to WP. With carriage at left and P side facing, replace 61 [66, 71, 76, 80] sts in MC below WY on to Ns. Unravel WY. Reset RC to 20 [26, 32, 36, 40].

Look at the inside edge of the Left Panel and you will see that the

ends of the rows are alternately a loop and a knot.

*** On the 2nd and every foll alt row, when the carriage is at the right and using a single (one-eyed) transfer tool, pick up the next edge loop and place on to the end N in WP at left ***.

Rep from *** to *** throughout and, at the same time, using A, K 42 [48, 52, 56, 60] rows. RC shows 62 [74, 84, 92, 100]. Place marker at right edge.

CENTRE PANEL

Set carriage to hold. Push 34 [36, 38, 40, 40] Ns at left to HP. Using WY, K a few rows over rem 27 [30, 33, 36, 40] Ns and release from machine.

With carriage at left, set carriage to knit back to WP. Reset

RC to 62 [74, 84, 92, 100] ****. Rep from *** to *** throughout and, at the same time, using A, K 58 [60, 64, 68, 72] rows. RC shows 120 [134, 148, 160, 172]. Using WY, K a few rows and then release from the machine.

RIGHT PANEL

Push 27 [30, 33, 36, 40] Ns to WP. With carriage at left and P side facing, replace 27 [30, 33, 36, 40] sts below WY on to Ns. Unravel WY. Reset RC to 62 [74, 84, 92, 100].

Rep from *** to *** throughout and, at the same time, using B, K 52 [54, 58, 60, 64] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDER

Work as for Left Panel from ** to ** reversing shaping.

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Family Slipovers

An MKM design in Uppingham 4-ply yarn

The tuck stitch series is one of our most popular features, especially since we have also included stocking stitch instructions for these classic designs. This month, we have a family slipover in 16 sizes in either tuck or stocking stitch with a "V" neckline.

The pattern is written in six children's sizes and ten adult's sizes and we've used Uppingham Yarns 4-ply Acrylic. There's a wide colour range, it's easy to knit, wonderfully soft and represents excellent value. A 500g cone costs just £3.50 and you should be able to make three, four or even five small garments from one cone!

General Information

PATTERN RATING

* Very easy, if you have some experience of knitting either stocking stitch or tuck stitch.

MACHINES

The stocking stitch version is for standard gauge machines with a ribber. The tuck stitch version is for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Uppingham Yarns 4-ply Acrylic
Both Versions

1 x 500 g cone in (MY) for all sizes of both versions.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, a mail order brochure or colour charts please write to Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.

GARMENT WEIGHT

Tuck stitch child's garment in third size weighs 110g; adult's version in first size weighs 160g. Stocking stitch versions weigh approximately 15g less.



Diagrams

Child's Version

A = 33.5 [36, 38.5, 41, 43.5, 46] cm

B = 6 cm

C = 16 [20, 24, 28, 31, 31] cm

D = 14 [15, 16, 17, 19, 20] cm

E = 2 cm

F = 23.5 [25, 27, 28.5, 30, 32] cm

G = 11 [12, 12.5, 12.5, 13.5, 14.5] cm

H = 16 [17, 18, 19, 21, 22] cm

Adult's Version

A = 47.5 [50, 52.5, 55, 57.5, 60, 62.5, 65, 67.5, 70] cm

B = 6 cm

C = 31 [31, 31, 31, 32, 32, 32, 32, 32, 32] cm

D = 21 [23, 24, 25, 27, 28, 29, 31, 32, 33] cm

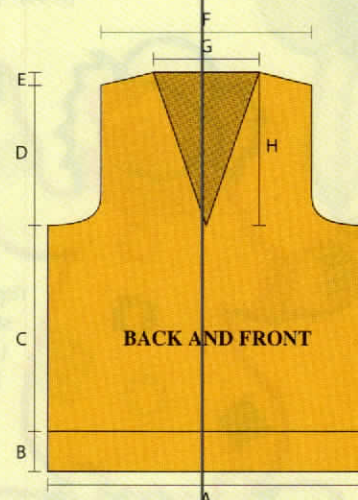
E = 2 cm

F = 15 [15.5, 16.5, 17.5, 17.5, 18, 19, 20, 20.5, 21.5] cm

G = 32.5 [34, 35.5, 37.5, 39, 40.5, 42.5, 44, 45.5, 47.5] cm

H = 23 [25, 26, 27, 29, 30, 31, 33, 34, 35] cm

Punchcard Pattern



Pattern Information

MEASUREMENTS

Child's Version

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Length to shoulder 36 [41, 46, 51, 56, 57] cm, 14½ [16, 18, 20, 22, 22½] in.

Adult's Version

To fit bust or chest 87 [92, 97, 102, 107, 112, 117, 122, 127, 132] cm, 34 [36, 38, 40, 42, 44, 46, 48, 50, 52] in.

Actual size 95 [100, 105, 110, 115, 120, 125, 130, 135, 140] cm, 37½ [39½, 41½, 43½, 45½, 47½, 49½, 51½, 53½, 55½] in.

Length to shoulder 58 [60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 23 [23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 5.

NOTES

a) We used purl side of knitting as right side of tuck stitch and knit side of knitting as right side of stocking stitch.

b) Before knitting, prepare any punchcards or electronic sheets needed, from the

charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) On Brother electronic machines, place pattern over centre 0.

Tuck Stitch Version

Child's Version

BACK

With carriage at right and using MY, cast on 81 [87, 93, 99, 105, 111] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000 and then, using MT, K 1 row. Release card and cont in tuck st. K 95 [119, 143, 167, 185, 185] rows. RC shows 96 [120, 144, 168, 186, 186] *.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 61 [67, 71, 75, 79, 83] sts rem, then on every foll 4th row until 57 [61, 65, 69, 73, 77] sts rem. K 62 [64, 68, 72, 82, 86] rows. RC shows 180 [210, 240, 270, 300, 306].

SHAPE SHOULDERS

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next 10 rows and 5 [6, 2, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 27 [29, 31, 31, 33, 35] sts.

FRONT

Work as for Back to *.

SHAPE ARMHOLES & NECK

Transfer centre st on to adjacent N. Push empty N to NWP. Note patt row on card. Using nylon cord, K 40 [43, 46, 49, 52, 55] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st (2 sts in) at neck edge on next and every foll 6th [6th, 6th, 6th, 7th, 7th] row and at the same time, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row until 27 [30, 32, 34, 36, 37] sts rem, then on every foll 4th row until 24 [25, 27, 29, 31, 33] sts rem. Cont to dec at neck edge only on every 6th [6th, 6th, 6th, 7th, 7th] row from previous dec until 15 [16, 17, 19, 20, 21] sts rem. K 11 [11, 11, 17, 8, 7] rows.

SHAPE SHOULDER

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 5 [6, 2, 4, 5, 6] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shaping.

ARMHOLE BANDS (2 PIECES)

Join shoulder seams.

Push 94 [106, 112, 118, 130, 136] Ns to WP. With P side facing, pick up 94 [106, 112, 118, 130, 136] sts evenly around armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

NECKBAND (2 PIECES)

Push 63 [69, 75, 78, 84, 87] Ns to WP. With P side facing, pick up 48 [53, 58, 61, 65, 67] sts along front edge and 15 [16, 17, 17, 19, 20] sts across half of back neck and place on to

Ns. Inc 1 st at each end. 65 [71, 77, 80, 86, 89] sts. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, dec 1 st at front edge on next 14 rows. K 1 row. Inc 1 st at front edge on next 13 rows. Transfer sts for st st. Using MT, inc 1 st at front edge on next row, K 1 row. Using WY, K a few rows and release from machine.

Adult's Version

BACK

With carriage at right and using MY, cast on 116 [122, 128, 134, 140, 146, 152, 158, 164, 170] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. K 185 [185, 185, 191, 191, 191, 191, 191, 191] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192, 192] *.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 82 [88, 92, 96, 102, 106, 110, 116, 120, 124] sts rem, then on every foll 4th row until 78 [82, 86, 90, 94, 98, 102, 106, 110, 114] sts rem. K 90 [98, 102, 106, 114, 118, 122, 130, 134, 138] rows. RC shows 312 [324, 330, 336, 354, 360, 366, 378, 384, 390].

SHAPE SHOULDERS

Cast off 3 [4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next 10 rows and 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 36 [38, 40, 42, 42, 44, 46, 48, 50, 52] sts and release from machine.

FRONT

Work as for Back to *. 12 ►

◀ 11 **SHAPE ARMHOLES & NECK**
Note patt row on card. Using nylon cord, K 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st (2 sts in) at neck edge on next and every foll 7th row and at the same time, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row until 37 [40, 41, 43, 46, 48, 49, 52, 54, 56] sts rem, then on every foll 4th row until 33 [35, 37, 38, 40, 41, 43, 45, 46, 48] sts rem. Cont to dec at neck edge only on every 7th row from previous dec until 21 [22, 23, 24, 26, 27, 28, 29, 30, 31] sts rem. K 6 [11, 10, 9, 21, 20, 19, 24, 23, 22] rows.

SHAPE SHOULDER

Cast off 3 [4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st.

Finish to correspond with first side, reversing shaping.

ARMHOLE BANDS (4 PIECES)

NB If there are sufficient Ns for the size you require, you may prefer to join the shoulder seam and work the armhole band without a join.

Push 74 [80, 83, 89, 95, 98, 104, 110, 113, 119] Ns to WP. With P side facing, pick up 74 [80, 83, 89, 95, 98, 104, 110, 113, 119] sts evenly along armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release.

NECKBAND (2 PIECES)

Join shoulder (if not previously joined) and armhole band seams. Push 90 [96, 102, 105, 111, 117, 120, 126, 129, 135] Ns to WP. With P side facing, pick up 69 [74, 79, 81, 86, 91, 93, 98, 100, 105] sts along front edge and 18 [19, 20, 21, 21, 22, 23, 24, 25, 26] sts across half of back neck inc 3

[3, 3, 3, 4, 4, 4, 4, 4, 4] sts evenly and place on to Ns. Inc 1 st at each end. 92 [98, 104, 107, 113, 119, 122, 128, 131, 137] sts. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, Dec 1 st at front edge on next 14 rows. K 1 row. Inc 1 st at front edge on next 13 rows. Transfer sts for st st. Using MT, inc 1 st at front edge on next row, K 1 row. Using WY, K a few rows and release.

Both Versions

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join neckband and side seams. Fold armhole bands and neckband in half to right side, pin in position. Unrav-

elling WY as required, back-stitch through open loops of last row worked in MY.

Stocking stitch version

Child's Version

BACK

With carriage at right and using MY, cast on 94 [100, 108, 114, 122, 128] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Set RC at 000. Using MT, K 64 [80, 96, 112, 124, 124] rows *.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 74 [80, 84, 90, 94, 100] sts rem, then on every foll alt row until 66 [70, 74, 80, 84, 88] sts rem. K 40 [42, 44, 48, 54, 56] rows. RC shows 120 [140, 160, 180, 200, 204].

SHAPE SHOULDERS

Cast off 5 [5, 5, 6, 6, 6] sts at beg of next 6 rows and 3 [4, 5,

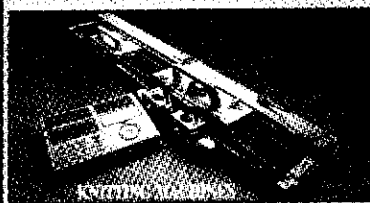


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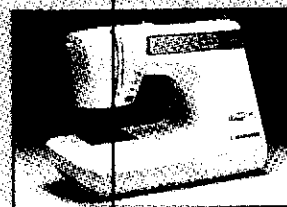
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Child's Sweater

Designed by Maggie Andrews

4, 5, 6] sts at beg of foll 2 rows. Using WY, K a few rows over rem 30 [32, 34, 36, 38, 40] sts and release from machine.

FRONT

Work as for Back to *.

SHAPE ARMHOLES & NECK

Using nylon cord, K 47 [50, 54, 57, 61, 64] sts at left by hand taking Ns down to NWP.

Cont on rem sts for first side.

Dec 1 st (2 sts in) at neck edge on next and every foll 3rd

[3rd, 3rd, 3rd, 4th, 4th] row and at the same time, cast off

4 sts at beg of next row, K 1

row. Dec 1 st (2 sts in) at arm-

hole edge on every row until

34 [37, 38, 41, 44, 47] sts rem, then on every foll alt row

until 27 [29, 30, 33, 36, 38] sts rem. Cont to dec at neck edge

only on every 3rd [3rd, 3rd, 3rd, 4th, 4th] row from previ-

ous dec until 22 [24, 26, 29, 23, 24] sts rem. K 3 rows.

1ST, 2ND, 3RD & 4TH SIZES

Dec 1 st (2 sts in) at neck edge on next and every foll 4th row

until 18 [19, 20, 22] sts rem. K 9 rows.

ALL SIZES

SHAPE SHOULDER

Cast off 5 [5, 5, 6, 6] sts at

beg of next and foll 2 alt rows, K 1 row. Cast off rem 3 [4, 5, 4,

5, 6] sts. With carriage at left, unravel nylon cord over rem

Ns, bringing Ns back to WP. Finish to correspond with

first side, reversing shaping.

ARMHOLE BANDS

Work as for Tuck Stitch Version.

NECKBAND

Work as for Tuck Stitch Version.

Adult's Version

BACK

With carriage at right and using MY, cast on 136 [142,

150, 156, 164, 170, 178, 184, 192, 198] sts at centre of

machine in 1x1 rib. K 5 tubular rows. Carriage is at right.

Set machine for 1x1 rib knitting. Set RC at 000. Using MT-

4/MT-4, K 32 rows. Transfer sts for st st. Set RC at 000.

Using MT, K 124 [124, 124, 124, 128, 128, 128, 128, 128, 128] rows *.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2

rows. Dec 1 st (2 sts in) at each end on every row until

100 [110, 110, 116, 124, 130, 134, 144, 148, 150] sts rem,

then on every foll alt row until 92 [96, 100, 104, 110,

114, 118, 124, 128, 132] sts rem. K 60 [64, 68, 70, 76, 78,

80, 86, 88, 92] rows. RC shows 208 [216, 220, 224, 236, 240,

244, 252, 256, 260].

SHAPE SHOULDERS

Cast off 6 [7, 7, 7, 8, 8, 8, 9, 9,

9] sts at beg of next 6 rows and 7 [5, 6, 7, 6, 7, 8, 7, 8, 9] sts

at beg of foll 2 rows. Using WY, K a few rows over rem 42

[44, 46, 48, 50, 52, 54, 56, 58, 60] sts and then release from

the machine.

FRONT

Work as for Back to *.

SHAPE ARMHOLES & NECK

Using nylon cord, K 68 [71,

75, 78, 82, 85, 89, 92, 96, 99] sts at left by hand taking Ns

down to NWP. Cont on rem sts for first side.

Dec 1 st (2 sts in) at neck edge on next and every foll 4th row

and at the same time, cast off

4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at arm-

hole edge on every row until

46 [51, 50, 53, 57, 60, 62, 67, 69, 69] sts rem, then on every

foll alt row until 40 [41, 43, 44, 47, 48, 50, 52, 54, 56] sts rem.

Cont to dec at neck edge only on every 4th row from previ-

ous dec until 25 [26, 27, 28, 30, 31, 32, 34, 35, 36] sts rem.

K 3 [7, 7, 7, 11, 11, 11, 15, 15, 15] rows.

SHAPE SHOULDER

Cast off 6 [7, 7, 7, 8, 8, 8, 9, 9,

9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem

7 [5, 6, 7, 6, 7, 8, 7, 8, 9] sts. With carriage at left, unravel

nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with

first side, reversing shaping.

ARMHOLE BANDS

Work as for Tuck Stitch Version.

NECKBAND

Work as for Tuck Stitch Version.

Both Versions

PRESSING & MAKING UP

Work as for Tuck Stitch Version. ■

◀ 9 FRONT

(Knitted in panels & seamed on the machine as you knit)

Work as for Back to **** reversing shaping by reading

left for right and right for left. Rep from *** to *** through-

out reading left for right and right for left and, at the same

time, using A, K 34 [32, 36, 34, 38] rows. RC shows 96 [106,

120, 126, 138].

SHAPE NECK

Set carriage to hold. Push 22

[24, 26, 28, 28] Ns at left to HP. Cont on rem sts for first side.

K 1 row. Push 1 N at neck edge to HP on next 11 rows.

Push rem N to HP. With carriage at left, push 12 Ns at left

from HP to UWP. Finish to correspond with first side

reversing shaping. Set carriage to knit back to WP. Using A, K 1 row. Using

WY, K a few rows and release.

LEFT PANEL

Push 27 [30, 33, 36, 40] Ns to WP. With carriage at right and

P side facing, replace 27 [30, 33, 36, 40] sts below WY on to

Ns. Unravel WY. Reset RC to 62 [74, 84, 92, 100].

Rep from *** to *** through-

out reading left for right and right for left to end of neck

shaping and, at the same time, using B, K 52 [54, 58, 60,

64] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDER

Work as for Left Panel of Back from ** to **.

SLEEVES

With carriage at right and using MC, cast on 46 [48, 52,

54, 58] sts at centre of machine in 1x1 rib. K 5 tubular

rows. Carriage is at right. Work as for Back from * to *.

Set RC at 000. Using MT, shape sides by inc 1 st at each

end on next and every foll 4th [4th, 5th, 5th, 5th] row until

there are 78 [82, 88, 90, 96] sts. K 9 [15, 14, 24, 29] rows. RC shows 70 [80, 100, 110,

120]. Cast off.

Knit second sleeve using B.

PRESSING

Wash and dry pieces. With wrong side facing, block knit-

ting by pinning out all pieces to measurements given.

Press carefully following spinner's instructions or

cover with a wet cloth and leave until dry if pressing is

not recommended. Allow to dry before removing pins.

JOIN RIGHT SHOULDER

Push 27 [30, 33, 36, 40] Ns to WP. With K side of right

back shoulder facing, replace sts on to Ns. With P side of right

front shoulder facing, replace sts on to same Ns. Using

MT+1 and MC, K 1 row. Cast off.

NECKBAND

With carriage at right and using MT-3/MT-3 and A, cast

on 88 [98, 102, 116, 116] sts at centre of machine in 1x1 rib.

Set machine for 1x1 rib knitting. Set RC at 000. K 22 rows.

Transfer sts for st st. Using MT, K 1 row. With P side

facing, pick up 34 [36, 38, 40, 40] sts across back neck, 10 [13,

13, 18, 18] sts down right side of front neck, 34 [36, 38, 40,

40] sts around front neck and 10 [13, 13, 18, 18] sts up left

side of front neck and place on to Ns. K 1 row. K 1 row by

hand, pulling Ns back to NWP. Pull work forward to

return Ns to WP. Cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right and B

for MC.

MAKING UP

Join neckband seam. Fold neckband in half to inside

and catch down very loosely. Set in sleeves between mark-

ers, stretching slightly. Join side and sleeve seams. ■

Classwise

Let's get knitting: Part 4 - Knitweave

Beryl Jarvis has been taking her students and our readers through basic machine knitting skills. She continues to encourage us to design our own patterns and this time the subject is knit weave.

I think we all get more pleasure from knitting some fabrics than others and knit weave is one of my favourite stitch structures. First of all, I'll start with a reminder for everyone about how to knit weave: The machine is set to select needles for the pattern but instead of pushing in buttons or moving levers for the pattern, we put the weaving brushes into working position. As the background yarn is knitted, the weaving yarn is taken over and under the selected needles.

The background yarn is threaded in Feeder 1/A. The knit weave yarn can be threaded through the tension mast in another take-up spring and held between the sinker plate and the first working needle. After knitting each row, the knit weave yarn then has to be moved from one end of the sinker plate to the other, freeing it from the brushes and placing it in the yarn guide for knit weave. At this point, please refer to the manual for your machine and check the exact details for your model.

The theory is fine but in practice it is often easier to work with the knit weave yarn on the floor, for almost all machines and yarns. We bring the yarn up between the sinker plate and the first working needle next to the carriage. We then take it over the weaving arm on **Knitmaster** and **Silver Reed** machines or over the stems of the selected needles on **Brother** and **Toyota** machines. It may help to put a small weight to hold the end for the first row and a pinch peg is ideal!

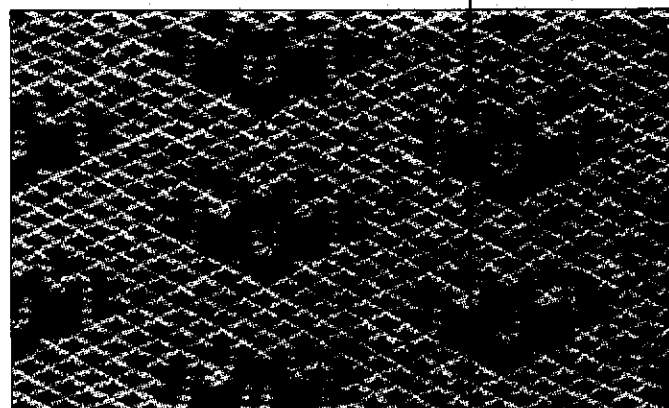
It's important to hold the knit weave yarn loosely in place as you knit. If you hold it too tight, the brushes will not be able to hold the yarn down as the needles come out over the top. Before each subsequent row, the knit weave yarn has to be moved either into the opposite weaving arm or over the selected needle stems - always starting from the carriage side. Weaving does take longer to produce than many other fabrics, but I think I enjoy knitting it because I actually get to hold the yarn instead of just the carriage and the knitted fabric.

YARNS

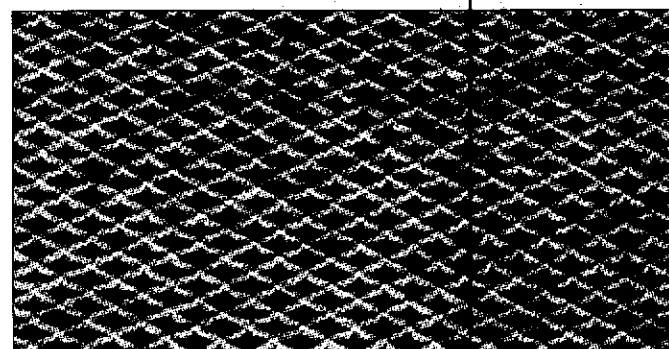
Most people think of knit weave as being a thick fabric, perhaps produced by knitting a 4-ply yarn and weaving a chunky yarn on top. These heavyweight fabrics are great for warm sweaters and jackets, but most yarns will knit weave. My dressing gown is knitted in one end of **Hobby** and one end of **Silky** with one end of **Hobby** woven over. The fabric was well pressed and the garment is lightweight and a pleasure to wear.

COLOUR

As well as being imaginative with yarns, try to be creative with your choice of colour. As a suggestion try knitting and weaving with the same colour or use different shades



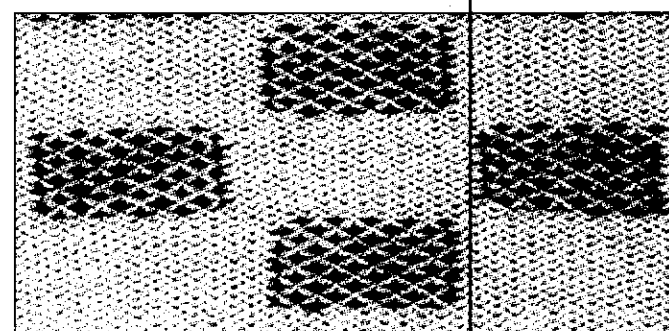
Sample 1



Sample 2



Sample 3



Sample 4

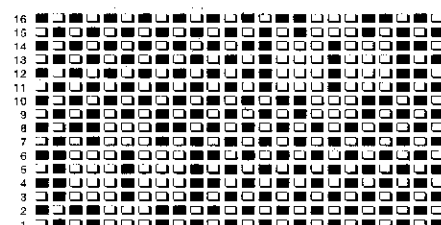


Diagram 1

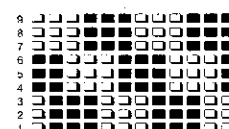


Diagram 2

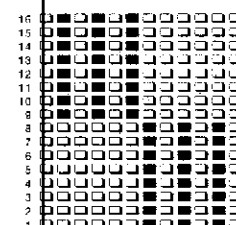
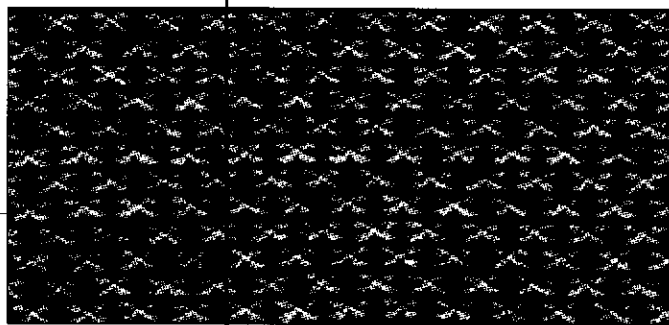


Diagram 3



Sample 5

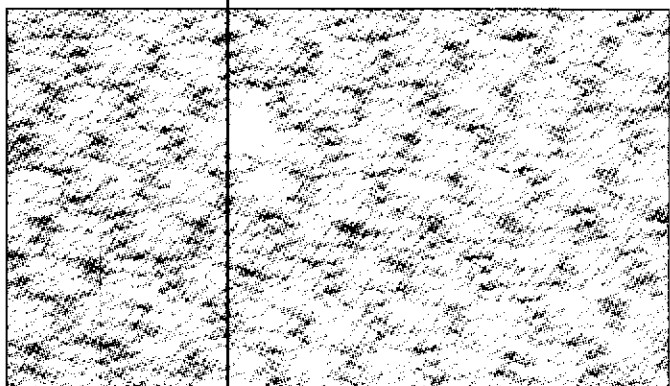
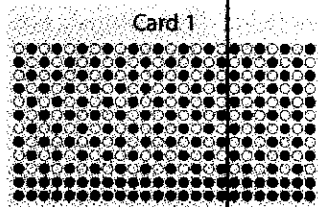
of the same colour. Contrasting or complimentary colours can also work very well.

ALL-OVER FABRICS

The purl side of knit weave fabric is usually used as the right side. However, as with all fabrics, do look at both sides and decide for yourself which to use.

As the woven yarn is taken over or under needles, a float is left. If these floats have been taken across more than three needles before being held by a background stitch, they may easily be caught by rings, fingers and so on. So, a pattern that has no more than three holes punched or three holes not punched in a row will be suitable for an all over knit weave fabric.

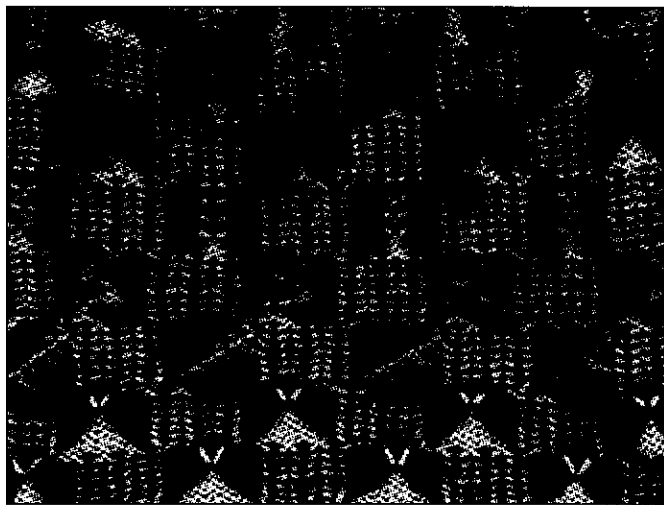
Electronic owners should look for patterns with three black squares or three white squares in a row. (See Fig. 1, Sample 1.) When punching cards, do not forget to start with two rows of holes completely punched out, then



Sample 7

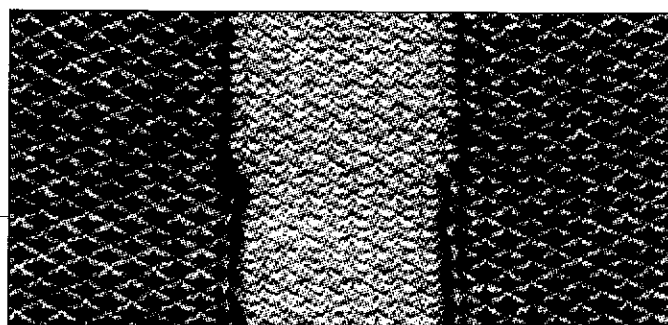
punch enough repeats to go through the machine. Finally, end the card with two rows of holes completely punched out and join.

Card 1, with every other needle selection is very suitable for knit weave. It can also be used in many different ways. In Sample 2 it is knitted nor-



Sample 9

mally and in Sample 3 it is locked on a single row. Sample 4 shows an example of taking the knit weave yarn over only a small area of the needles, Sample 5 is elongated and Sample 6 uses different colours for the knit weave yarn on different needles. Try also twisting and not twisting the yarns between



Sample 6

the area; both give a different effect. Many of these variations to Card 1 could be used on most all-over patterns.

Do remember that if you use a very thick yarn as the knit weave yarn, you may find it difficult to produce a nice fabric with Card 1. This is because the yarn is taken

over or under every needle. So, if you want to use a thick yarn, choose a pattern such as Sample 7, Fig. 2.

SINGLE ROW

Several years ago now, I remember seeing a range of commercially produced knitwear and being impressed by the finished effect. A single row of knit weave was worked, in a thick textured mixed yarn and it set the whole garment off. (See Sample 8 for a similar effect.).



Sample 8

HOOKEING UP & CUTTING

If you use a pattern where there are more holes punched or not punched, as shown in Fig. 3, long floats of the woven yarn will be produced. These floats can either be hooked up on to needles as you knit, or cut through to leave attractive fringes. Do try it because it's a useful way to create more original designs (see Sample 8 or Sample 9).

Knit weave is often overlooked as a stitch pattern, but the technique can make the most attractive and creative fabrics. It is an ideal stitch to use to knit lengths of fabric. The knitting should be pressed completely, before cutting out and using as dressmaking fabric. It's a useful way to make really individual garments, because no two knitters are likely to put the same yarns, pattern and shape together! ■

As always, your queries and comments are welcome and Beryl is always pleased to let you have further details about her Info Sheets. If you live in her area, she can also tell you about her courses and local knitting club. Please get in touch with her at the following address:-

Beryl Jarvis
90 Asfordby Road
MELTON MOWBRAY
Leics LE13 0HR
Tel:- 01664-850418

Starting off with DesignaKnit

File: Part 3: The Advantages

This series is for the new DesignaKnit owner - using either DesignaKnit 6 or 7 and for those who have had the software for some time but have used it very little. Why bother to learn the program? Read on and **Diane Bennett** hopes that you will be convinced!



Home computers are now just that - something that many homes have and using one to run DesignaKnit to design your knitwear has enormous advantages over the traditional methods available to the domestic knitter. The design process is both simple and very sophisticated, making it possible for any knitter to produce garments that they could only dream about a few years ago.

GARMENT SHAPES

Let's start with garment shapes and look at the Standard Shaping part of the program. It offers a range of

The DesignaKnit program offers the choice of either selecting a standard size for knitting a garment for someone whose measurements you do not have, or adjusting measurements to achieve a



Figure 2

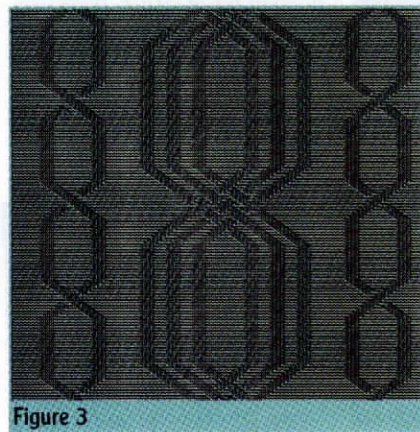


Figure 3

garments (see Fig. 1) including sweater, cardigan, waistcoat and sleeveless pullover in a variety of styles (straight, saddle, set-in or raglan) and with a choice of necklines. That range of possible combinations not only makes it possible to knit whatever you choose, but also encourages the knitter to be a bit more adventurous with their knitting.

ple to increase the length for a jacket or tunic (see Fig. 2).

Once the garment has been designed, it can be adjusted using the Styling tools. For example, you may want to remove the rib for a tunic (see Fig. 2), change the width or depth of a neck, adjust the sleeve head or saddle shoulder. Many other choices are also available.

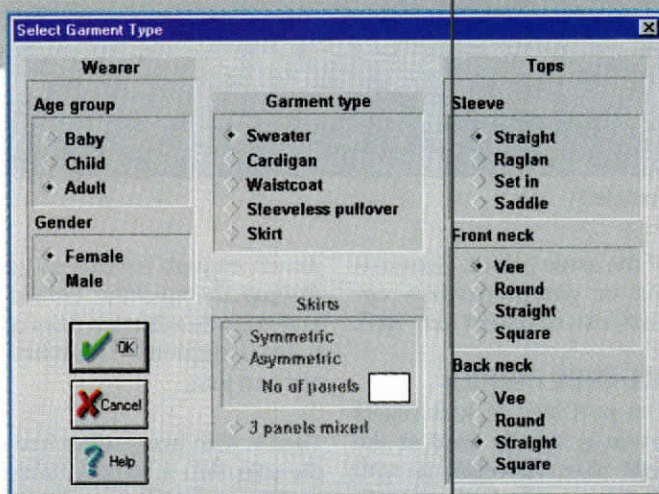


Figure 1

There is no need to match the tension stated in the pattern or make adjustments because you can't do it!

DESIGNING PATTERNS

Stitch Designer is a very powerful part of the program. This makes it possible to design the stitch pattern and even see it displayed as knitted fabric. Using DesignaKnit 7, even textured stitches can be displayed in this way (see Fig. 3). The program offers a range of drawing tools, which is similar to those available in Windows art packages - but with a difference! There are also tools and options which are specifically designed for use with knitted fabric, such as the lasso for moving motifs and the fill tools in version 7 for filling areas with any pattern in any position.

Owners can also use the new Graphics Studio in Version 7 or Convert Graphic from Stitch Designer to change a picture from a digital camera, scanner or clipart into a DesignaKnit stitch pattern. This makes it possible to personalise knitwear in a way that was just not possible even a few years ago. As a simple example, the flower on which the design in Fig. 4 was based was actually scanned.

Owners of the Professional version of the program can use Original Shaping to change garments designed with Standard Shaping, perhaps very simply for sideways knitting or making more complex changes to allow the garment to be cut and reassembled for different effects. This part of the program can also be used to draft any shape - or copy one from a pattern or magazine.

TALKING TENSION

It is still necessary to make a tension square - sorry, but that is an essential ingredient for successful knitting! However, once you have entered the tension achieved, either as stitches and rows to 10 cm (4 in) or the measurement of 40 stitches and 60 rows, the computer will calculate the pattern so that it is possible to start knitting immediately.



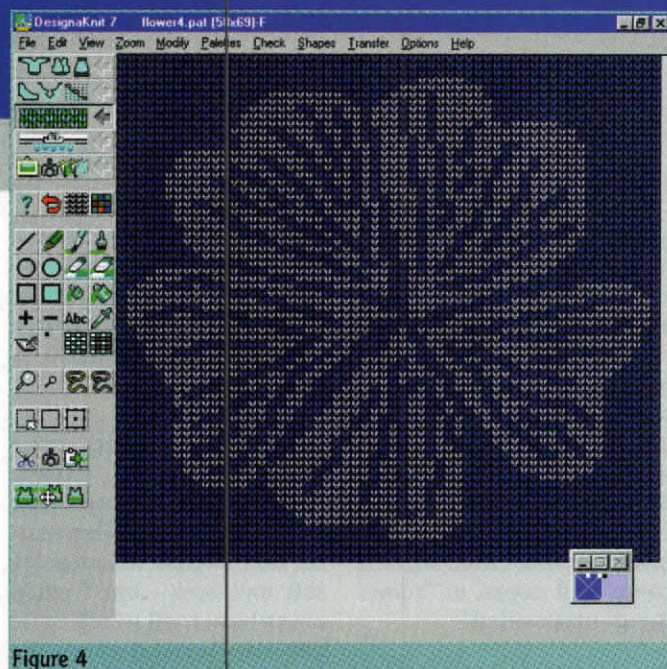


Figure 4

When the stitch pattern has been selected or designed, it can be combined with the garment shape to avoid any nasty surprises when it is knitted. First, display the garment shapes on the pattern (see Fig. 5) and then move them - either to avoid chopped patterns at the neckline or perhaps match armholes. This way you can make sure that the garment will be as you want it before you start to knit.

For the owner of an electronic machine, the stitch pattern can be sent directly to the machine (using a special cable) before starting to knit. Imagine entering a pat-



Figure 5

tern 180 stitches wide and 800 rows long using reader or mylar sheets or buttons. Most knitters would give up, but now it is easy with DesignaKnit.

I WISH!

If I had a pound for every knitter who has told me that they wish they had something to remind them what to do while knitting, I would have been able to retire a

long time ago! If your memory needs a jog from time to time, here's the answer. While using Interactive knitting, the computer is connected to the knitting machine. Each row knitted registers on the screen and all shaping and colour changes are displayed (see Fig. 6). If the computer has a sound card, it can even speak to you, telling you exactly what to do!

Doesn't that sound wonderful? Watch for the next article in this series that will tell you how to do it. It is not necessary to be a computer expert to use DesignaKnit, which is a very user friendly program - and please don't be afraid of your computer. As you can see, it is a wonderful tool which can help you design whatever you want. ■

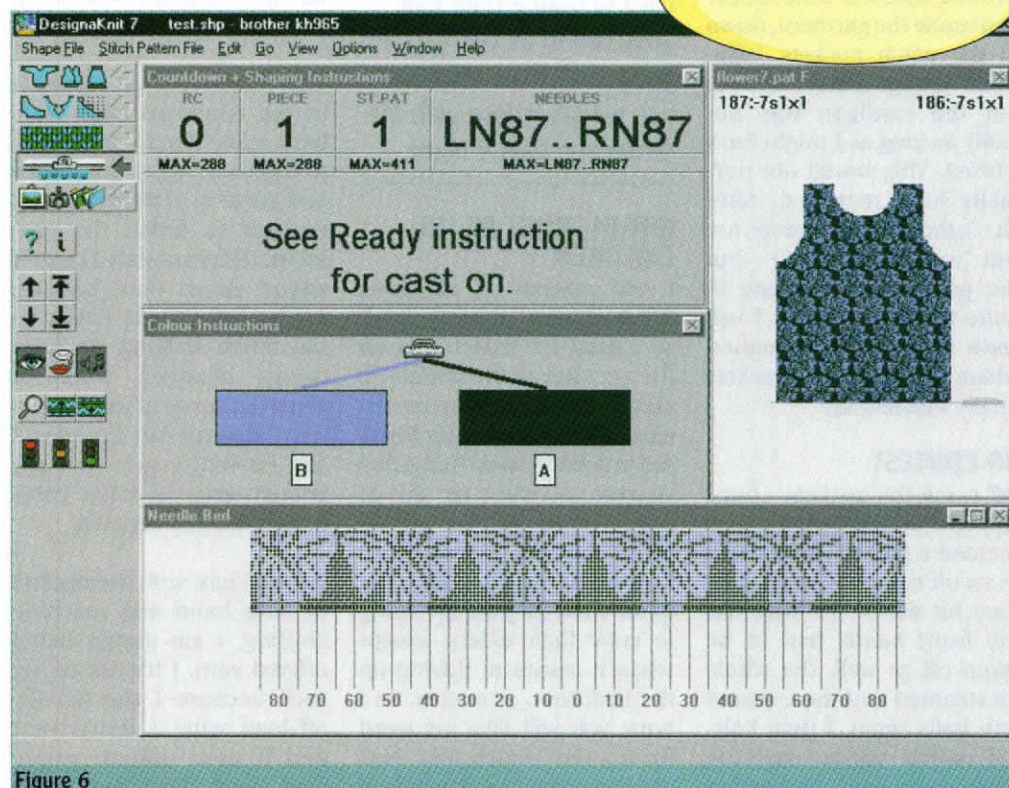
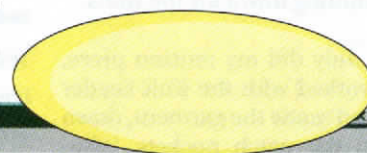


Figure 6

Diane has two basic books available for beginners with the program. **DesignaKnit a Sweater** takes you through all you need to know to design and knit a sweater with the program, while **The DesignaKnit for Windows Users Guide** is a general guide to the program. These and Diane's other books (including **Computer Graphics & DesignaKnit** which has been rewritten for recent changes including DesignaKnit 7, digital cameras and changes in scanner technology) and the quarterly newsletter are available from:-

Diane Bennett
9 Huntley Grove
Nailsea
BRISTOL BS48 2UQ

The books are £6.75 each including postage and the newsletter **DesignaKnit Link** is £12.50 per year. If you are ordering by credit card, please state the card number, expiry date and the name on the card.



Look at Life

"Never again ..."

Joan Lafferty has said it before, but this time she thinks she really means it. She will not use yarn that's unbranded and has an unspecified content - especially if it comes in hand knitting balls!

In a previous article, I explained that I had a number of hand-knitting balls. They looked most attractive so I decided, for once, that I'd knit something for myself - a button-to-the-neck cardigan to be exact. I was not sure of the content of the yarn, the thickness was unspecified and although I could weigh the whole lot, I was not sure how far it would go. This was further complicated by the fact that two balls, although a mixture, were not quite the same mixture as the rest. So I did what I always do when in doubt, I started at the main body of the garment, picking up and knitting down for the welts.

I duly did my tension piece, worked with the Knit Leader and made the garment, down to the patch pockets. What went wrong? I don't know - but the cardigan was not really as long as I might have wished. This would not normally have mattered. After all, "cropped" garments are still "in" (or are they?) - but the patch pockets came in quite the wrong place. I will leave it to your imagination where the top of the pockets finally finished up!

NO CONTEST

Off came the pockets - but I still had four balls left and it seemed a pity to waste them ... so off came the welts, too! That bit wasn't too bad, but the front bands had to be taken off as well, the whole lot steamed and then wound into balls again. I then knitted some more stocking stitch downwards and added the welts. The button band was not too much trouble, but when it came to the buttonholes, it needed a lot of

time spent placing the pins and working out the number of rows between the holes.

The garment is finished now and keeps me nice and warm - but I still have no idea what the fabric is. It possibly contains a bit of cotton; it is very firm; perhaps the shaded strands are threads of polyester? I have washed it and steamed it, but it doesn't seem to alter in any way - and this got me so intrigued that I tried the match test. I was always taught that wool would smoulder, cotton would burn steadily and polyester would go into droplets.

Years ago, I remember we used to grab a cone that appealed to us and give it a good sniff! More often than not, we fell in love with the colour and took it home.

NOT IN FRONT OF THE CHILDREN

I had strands of all three fibres - plus a "mystery yarn", so I tried the match test on the lot. After all the trouble I'd taken, my tests were inconclusive because all four fibres did much the same thing! So I suggest you don't try this at home and, as TV shows sometimes say, "certainly not in front of the children"! You know what they are for trying to copy their elders, except when it comes to tidying up the bedroom, of course. So I hope you will take my word for it - the "match test" isn't worth wasting good matches!

I've made a resolution that, in future, I'm going to grab that nice cone of yarn hiding

in the back of the cupboard. It will probably be acrylic or an acrylic and wool mixture and come from a reputable manufacturer whose yarn I have used before. Having said that, it might not be any of these things. How many of us have been to exhibitions, often in schools, where the corridors are lined with cardboard boxes overflowing with cones and cones of "something" unspecified?

Years ago, I remember we used to grab a cone that appealed to us and give it a good sniff! If it were Shetland wool it would have been spun in oil, which had a characteristic smell that was well known to the old hands. More often than not, we fell in love with the colour and took it home. We had to hide it, of course, from husbands who not only knew we had far too many cones already but also considered them to be a complete waste of money!

The yarn was soon buried in the cupboard and, years later, taken it out - only for us to discover either the moths had got at it, or there was not enough to finish the garment! Unfortunately I cannot attend shows now, because my legs don't take kindly to too much walking. So have things changed when it comes to cones of yarn? Not a lot, I suspect but I'm glad I can no longer go - I've got enough yarn for a few cardboard boxes of my own!

Increasingly, with the decline of both hand and machine knitting, I am always being offered yarn. I try not to say "no", because I can usually off-load what I don't want and it does offend people who think they are being kind. However, the other day I was offered about six cones - all with only small amounts on them and in various

colours. They will make a child's jumper or two for Oxfam, because we have an on-going effort at my knitting club for these garments.

EYES RIGHT!

Along with the cones came some garments already hand-knitted and some soft toys. I have given up my market stall, so have no outlet for soft toys now - but I could never have tried to sell these particular ones because the faces were so badly done! I realise that the person (it's usually someone's Grandmother or Great Aunt) had tried to follow the picture on the pattern.

There are two things to remember when knitting dolls. First of all, always stuff them firmly and tie the neck tightly. These poor dolls had very little neck and the heads flopped as though they were fainting! The other thing that people sometimes get wrong is the position of the eyes. If you look at someone, you will notice his or her eyes come almost half way down the face - not just up under the hairline!

If in doubt, it is much better just to do a couple of big French knots for the eyes or oversew a "blob" if you aren't an embroiderer. Omit the eyebrows and nose and add just a smallish "V" shape in red for a mouth. I have known myself undo both eyes and / or the mouth four or five times to make a nice expression. If you are working for Bazaars, believe me the "expression" can make or break a sale! I took the jumpers because I thought they might do for Oxfam, but on closer inspection they were no "regulation" pattern. Furthermore, they were obviously made with a view to using up oddments - and I hasten to add that I fully approve of that!

There's some things you just shouldn't do with a ball of wool and a pair of needles ...

BACK TO BACK

I'm sure the lady in question followed a pattern, but had certainly not done a tension piece. Without exception they had come out much too wide for the length, or vice versa. In two cases, the backs were much wider than the fronts, by about 15 mm on each side. It sounds as though I am being very scathing although, in fact, I applaud the lady for putting her hands to work. She had used up odds and ends and whilst doing so had thought of other people, in this case children. (I'm sure they will be just as warm if the back is bigger than the front.)

The point is that, as machine knitters, we have it easier than the hand knitters. It is so simple to do a tension piece for each yarn and either use a charting device or work out how many stitches and rows we need to knit by arithmetic. I know, as a hand knitter, I never used to do a tension piece, but I also knew how my work responded to a pattern. I knit loosely, so I was usually in the habit of using needles one size smaller than those stated.

TREASURE TROVE

Finally, I must tell you about the other treasures I was given last week. It was a collection of hand knitting patterns. One was an apparently unused Woolcraft book that was priced in "new" money. It will be useful, because I sometimes hand knit bootees and mittens and a new pattern is always interesting. Another pattern was for a rather attractive cardigan in mohair, dated 1941. Among the yarn I have been given are several large balls of mohair in white, turquoise and navy blue.

Having said "never again" to hand knitting balls, I shall not attempt to use these on



the machine. Apart from the effort of re-winding, mohair catches on the gate pegs (or the whiskers do) and I'm constantly pulling the work down. So, this mohair is going into the category "to be hand knitted when the TV is boring!"

FOR THE RICH IN YEARS

Another booklet cost 9d and is headed "senior knitteds". (There's a touch of bad grammar! I imagine they mean "knitteds for seniors".) There's a shoulder cape, "for the rich in years" and a man's cardigan that is "easy-fitting". I wish the man wearing it didn't remind me of the Vicar - I want to giggle every time I see this picture! I think it's the same man in the next picture, but this time he has a knitted shawl round his shoulders. Finally, the poor man is smoking a pipe and has a knitted blanket round his knees. What's more, he doesn't look more than about 50 years old!

There's a muff and, so the book tells me, "a spencer is indispensable". (A spencer, for the uninitiated, is a thin

"jumper" which is meant to be worn under a dress - and jolly useful they must have been before the days of central heating!) Finally, there's a pattern for "kneecaps" that we are told are "for those who really need warmth!"

THE ROARING TWENTIES

The third booklet is priceless - in both senses of the word. It cost 3d and is 50 pages long. Unfortunately these booklets seldom have a date, but I guess this one must have been printed about the twenties. It was certainly before I took up knitting in the late thirties and forties. There are vests, the inevitable shoulder cape and a camisole that reminds me of the "vest" that youngsters wear today. This type of garment has been called many things over the years and "pullover", "slipover" and "tank top" spring instantly to mind. It is, in fact, very similar in construction to the camisole in my book.

There are also patterns for what I know as "vests" - that is a garment worn underneath, not on top! These are

still advertised in the catalogues, but are made of cotton, not hand-knitted in wool. Right at the end of the book are some tea cosies and "nests" which are apparently to sit the teapot in, rather than putting it over the pot. I can't quite see the point of these, can you? After all, something woollen would not protect the table and a teapot is unlikely to fall over. I certainly never heard of teapot nests in my childhood.

There are the inevitable socks, with golf socks for ladies and "knicker stockings" for men and boys. These have fancy turnover tops in Fair Isle. How about knickers for girls and ladies - complete with gusset? What made me laugh out loud were "men's short drawers" and "men's long drawers". Unfortunately there is no picture for these and indeed, the ladies knickers do not have a lady wearing them! While I might just try the mohair cardigan, no way can I see myself knitting any of the latter items. As for wearing them - the mind boggles! ■

Cut & Sew

Knitweave

They do say that "great minds think alike", don't they? That's just what has happened this month as two of our contributors turn their attention to a much-loved stitch.

Debbie Kendall loves knit weave and feels it is often under rated by many machine knitters.

One of my favourite knitted stitches and one that I think is often under rated is knit weave. This is a technique worked on the knitting machine that produces lovely fabric, the weight of which ranges from very fine through to very thick - dependant on the yarn used.

Two yarns are required for knit weave, a base thread and a weaving thread. The base thread knits on every needle in working position (usually in stocking stitch) and the weaving thread is laid under and over the needles according to the punchcard pattern being used. The base thread can be anything from a smooth 1-ply through to a 4-ply and the same goes for the weaving thread - although here you can use one of the very chunky yarns.

The purl side is usually used as the right side of knit weave fabric. In this article, we are going to explore the use of

very fine yarns for both the base and weaving threads. The finished effect will be a lightweight fabric that is suitable for tops and lightweight skirts.

GOLDEN RULES

A punchcard is needed for knit weave and when using fine yarns, Card 1 is probably the best choice because the weaving yarn is only looped under or over one needle at a time. One of the golden rules when weaving is that the loops in the weaving must not sag. If the weaving yarn sags, the fabric will not wear well, it will pull badly and will also look dreadful. Sagging usually happens when the yarn is too fine to be looped across the number of needles required in the pattern.

As a general rule, the weaving yarn will be thicker than the base yarn - however all rules are made to be broken, aren't they! Using a textured yarn such as bouclé for the weaving yarn is much easier for

the beginner. What though about colour? When I first started knitting, most weaving was knitted using two very contrasting yarns. However, when using fine yarns, a nicer fabric is achieved if the colours tone. It's a good idea to experiment. Try toning yarns with the base yarn slightly darker than the weaving yarn.

One of my favourite colourways is to use different shades of white and cream for both the base and the weaving yarns. The different finished colours of the fabric is amazing and you will find that you can mix shades which look awful on their own, but are either toned down or brightened up, dependant on the mixture of colours, by combining in knit weave.

LET'S KNIT!

I suggest that you use Bramwell's Silky as the base yarn and cast on with the stitch dial set at approxi-

mately Tension 2. First knit a few rows in stocking stitch. Insert Card 1, set it to Row 1 and lock. Set the weaving brushes to the weaving position and knit one row. Thread the weaving yarn, in this case a fine bouclé, through the tension mast and loosen off the tension disc so that the yarn flows through the machine very easily.

Brother Machines

Hold the weaving yarn in between the knitting on the machine and the carriage then, when the carriage goes across the work, the weaving yarn will be taken up in the weaving guide.

Knitmaster

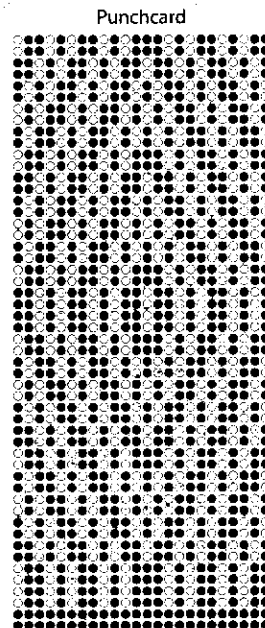
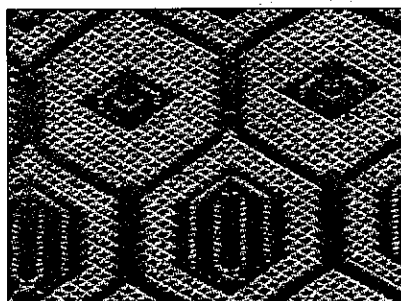
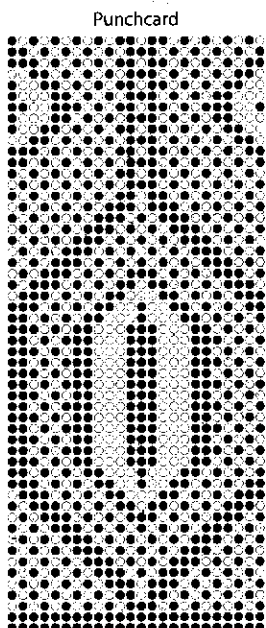
Place the weaving yarn into the little red hook nearest to the carriage. Keeping the card locked and knit one row. Remove the weaving yarn from the respective guides and move it over to the other side of the carriage.

Continue like this, keeping the card locked, until you have knitted about 40 rows. Now unlock the card and knit another 40 rows or so. Remove the work from the machine. You cannot tell what the fabric will look like until it is pressed, so follow the instructions given below.

PRESSING

There is no need to block the knitting - however a good steam iron is necessary.

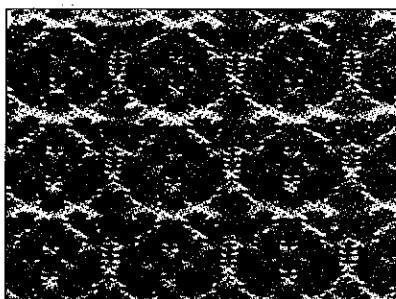
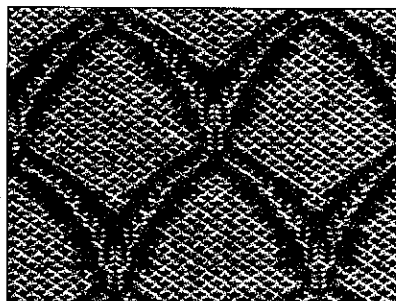
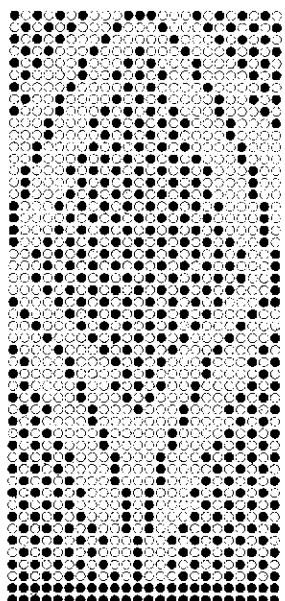
- ① With the weaving side facing up, hover the iron over the edges and, using steam, remove any curl.
- ② Turn the sample piece over and again hover the iron, removing any curl.



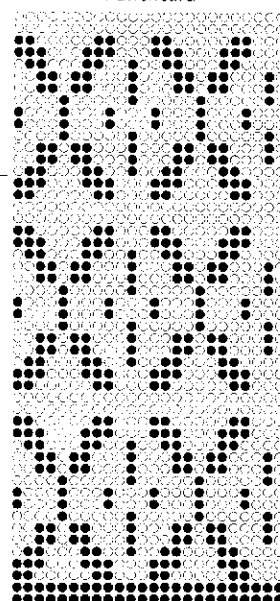
Here's a selection of weaving patterns you might like to try. They are all taken from the Silver Seiko Pattern Library for Punchcard Knitters and we reproduce them courtesy of Silver Knitting machines. For further information about Silver machines, please write to:-

**Silver Knitting
Machines Ltd**
Murdock Road
BEDFORD MK41 7LE
Tel:- 01234-352551

Punchcard



Punchcard



- ③ Allowing the iron to touch the fabric, press the work using steam. The correct technique is to move the iron across the work in much the same way as you take the carriage across the needlebed when knitting. Keep the iron moving until you have pressed all of the piece. You will find that there will be no distortion, if you move the iron in the right direction.
- ④ Check that the sides are the same length and adjust, if necessary, with the steam iron. If you have distorted the work a little, this can be put right by just hovering the iron over the edges, using plenty of steam and gently patting the edge back into shape.
- ⑤ Look at your swatch and choose which weaving you like best, either the one with the card locked or the other with it unlocked. I often knit a much larger piece, changing colour combinations as I go. The small amount of extra time spent knitting gives me much more fabric choice.

A slightly thicker garment can be made if you use **Hobby** as the base yarn and a bouclé yarn (such as **Rania**) as the weaving yarn. Here the stitch size will need to be approximately Tension 3 to 4. A jacket-weight fabric can be made, again using **Hobby** as the base yarn and **Mohair**

as the weaving yarn. This time, the approximate stitch size will be between Tension 5 and 6.

Although the stitch size used is, in some ways, controlled by the base thread, the weaving thread does have some bearing. I suggest that you experiment with fine base yarns such as **Silky** and start with the tension dial set around Tension 2. For yarn such as **Hobby**, you need a stitch size around 3 or 4 and for a 3-ply base yarn, the tension dial should be set between 5 and 6.

I find that garments are usually better if they are knitted sideways. There is hardly any stretch in knit weave across the work and, if this is used lengthways, the garment will never drop. The natural stretch in the fabric is also around your body, where it is most needed for comfort!

TROUBLE SHOOTING

The biggest problem you will come across when weaving is the yarn looping across the work - but where it isn't supposed to! If this happens to you, try one of the following remedies:-

- ① First check that the tension of the weaving yarn isn't too tight. If the yarn doesn't flow freely, it can't go over and under the needles where it should and therefore you will get large loops.

- ② Next, check that the weaving brushes are moving freely and are in good condition. Damaged brushes can prevent the weaving yarn flowing correctly.

- ③ The last thing to check is that your needle retaining bar is in good shape. If the foam is flat (or dare I say

it, even missing) then there is no way that you will be able to weave because the needles will always be in the wrong position.

Weaving is great fun and is an excellent way of using up oddments of fancy yarns, so do have a go! ■

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Dear Anne...

Food for thought

As we have said before, the magazine listens to all points of view and will readily provide a forum for constructive criticism and discussion on all topics related to machine knitting. This month, **Frank Dineen** responds to **Richard Kite's** comments on the emotive subject of copyright.

Dear Anne

I have read **Richard Kite's** letter with astonishment. Please allow me to put the legal position of a Machine Knitting Club into perspective.

A Machine Knitting Club is a legal "entity". It operates as one person, although being many persons. As an analogy, a group of farmers band together in a co-operative to buy a combine harvester. This machine belongs to no one, but to everyone because all the members have a pecuniary interest in it.

A club is exactly the same. It purchases videos, books, patterns and so on, on behalf of its members. These items are owned in common by all the members of the club and they have full legal and rightful use of them. However, just as in the case of an individual knitter, the club is not permitted to copy any of these publications without the express permission of the publisher or author. Incidentally, this means copying by hand as well as by photographic or electronic methods. Just as the farmer's co-operative requires no licence from the maker of the combine harvester to have use of it, I cannot see anything in English law prohibiting a club from using a video sold to them by Mr & Mrs Kite on the open market.

What would you think if, having bought a Dyson, Mr Dyson were to insist that you would only use it to vacuum the lounge?

Let's suppose that a club member has first purchased, then presented to the club as a gift, a copy of one of Ann Kite's videos. Does Mr Kite seriously intend to mount a legal challenge to force such a club not to use this video? I cannot help but feel that Richard Kite is perhaps thinking with his wallet rather than his head on this. Whilst not fully in sympathy with Richard on this issue, I am solidly behind Beka Knits and other designers. A copied pattern is another nail in the coffin of machine knitting. If knitters consider a pattern to be over priced, they have the right not to buy it. To buy it and then photocopy it for a friend is pure hypocrisy. On the subject of designers "ripping off" knitters, show me a wealthy designer and I will believe it!

The integrity of software providers, however, is quite another matter. What would you think if, having bought a Dyson, Mr Dyson were to insist that you signed a form to agree that you would only use it to vacuum the lounge? To vacuum the dining room would require the purchase of another cleaner. Microsoft and others do this all the time. Now that, in my opinion, is a rip off.

Best wishes
Frank

We've also received an e-mail from a concerned reader and club leader. She writes:-

Dear Anne

I have been reading this month's magazine with an increasing sense of panic. I

am chairman of a knitting club that has been in existence for nearly eight years. We have a membership of around 35 and regular fortnightly attendance by about 25. Each year, we find it increasingly difficult to recruit members who are prepared to take on the responsibility of being club chairman or serve as a committee member. I am now undertaking a fifth year in this position - being the founder chairman - and my predecessor was in office for three years!

I am worried that all of the problems listed within the magazine concerning copyright, insurance and so on - plus the fact that the chairman will be held responsible in any legal action taken by designers - means that clubs will find it increasingly difficult to continue. Surely, it will be virtually impossible to find anyone prepared to take on this responsibility? If it is true that licenses are required, from where does one obtain them?

I can understand the need for Public Liability Insurance and I am looking into this again urgently. I did, in fact, investigate it when I started the club. However, the insurance broker's advice was that for the risk involved with such a club, the premium would be out of all proportion and advised me not to bother! The advice to date seems to be similar as we are currently talking premium costs of approximately £150 per annum. How many clubs, I wonder, can not only afford but do take out this insurance? I'm sure it is a matter about which each individual club must make its own decision.

Perhaps a designer could clarify the following point for me - in "layman's" language,

please. Is a reader infringing a designer's copyright if she knits a garment, either from a magazine or from any pattern she may have, for another person either for no charge, or at a cost? If she is unable to do this, does it mean that all the women throughout history who have knitted for their children, grandchildren, aunts, uncles, friends and so on have, in fact, been breaking the law? If this is the case, what is the point of putting patterns into a magazine!

Another query I have concerns the subject of a club's library. In common with most clubs, we frequently invite visiting speakers who sell their patterns to the majority of the members and we very often buy one for the club's library. Is it correct that members cannot use these patterns for their own purposes? One starts to wonder why we should bother to have a club?

Surely, if designers first sell their patterns to club members then place restrictions on their use, the simple pleasure of knitting will end and the clubs will disappear altogether. Designers will no longer have a captive audience that usually purchases just about everything they have to sell when they visit the club as guest speakers. Will they then not deny themselves the income they receive from this lucrative market?

Having started the debate, I feel that some of the leading designers should respond to these comments. Club leaders such as myself would, I'm sure, appreciate an urgent reply so that these matters can be fully discussed with committee members.

Yours sincerely
Name and address supplied



Dear Anne

I find myself compelled to write to you about the patterns in the **July 1997** issue of **To & Fro** magazine. The patterns that you so kindly printed for premature babies' hats were absolutely wonderful - so much so, that I have knitted several for my local Neo-Natal Unit at Wordsley Hospital. When I took the first few hats along to the unit, I enquired if they required any other knitted items. To my surprise, I was informed that they were in desperate need of booties.

When I got home, I set about working out how I was going to make these booties. After some silly mistakes and lots of unravelling, I came up with my pattern - I have enclosed a copy for you. I hope that you might be able to include this pattern in a future issue, so that all knitters can supply much needed items of clothing for Special Care Baby Units.

At the time of writing, I took my booties and a few more hats to the hospital yesterday whilst attending the scanning department with my daughter who is expecting her baby. Looking at those very tiny babies gives one a deep sense of admiration for the staff who run the units and for the parents who cherish their tiny babies. I feel very humble at the moment, for no one knows what life has in store for our own children, grand children and great grand children!

I'd like to take this opportunity to thank you for producing such an interesting magazine. Every time I receive my copy, I read it from cover to cover over and over again. I find it very difficult to put down! Every spare moment I have, I find that I am continually looking not only in the current magazine but also in

back copies. Ideas, thoughts, inspiration, creativity all come to the fore. So, a really big thank you is sent to you and your team. Kind regards.

Yours sincerely
Mrs Maureen Acutt
Bilston, West Midlands

Thank you very much, Maureen, for your kind thoughts. We greatly appreciate the trouble you have taken - not only to write, but also to work out this pattern and share it with us.

Baby Booties

Designed by
Maureen Acutt in 4-ply.



General Information

PATTERN RATING

* Easy to knit.

MACHINES

Version 1 is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

Version 2, 3 and 4 are suitable for standard gauge machines.

MATERIALS

Any soft 4-ply yarn.

Approximately 12 g per pair in Main Yarn (MY).

Narrow ribbon (optional).

Pattern Information

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 63.



NOTES

a) We used knit side of knitting as right side of Versions 1 and 2, purl side as right side on Version 3 and purl side of tuck stitch and knit side of stocking stitch as right side on Version 4.

b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

VERSION 1 (KNIT TWO)

With carriage at right and using MY, cast on 37 sts at centre of machine in 1x1 rib with extra st at right. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000.

Using MT-3/MT-3, K 18 rows. Transfer sts for st st. Transfer the 3rd and every foll 4th st on to its adjacent N, leaving empty Ns in WP. Using MT, K 4 rows.

* Transfer 9 sts at opposite end to carriage on to a length of WY on next 2 rows. 19 sts rem. K 8 rows.

SHAPE TOE

** Push 1 N at opposite end to carriage to HP on next 10 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 10 rows **. K 8 rows.

SHAPE HEEL

Work as for Toe from ** to **. Dec 1 st at beg of next row. 18 sts. Using WY, K a few rows and release from machine *.

MAKING UP

Graft stitches at back of heel. Join all seams. Thread narrow ribbon or a length of cord through eyelet holes and tie into a bow.

VERSION 2 (KNIT TWO)

Push 37 Ns at centre of machine to WP with extra N at right. With carriage at right and

using MT and MY, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 6 rows. Transfer every alt st on to its adjacent N, leaving empty Ns in WP. Using MT+3, K 1 row. Using MT, K 6 rows. Make a hem by placing cast on loops on to corresponding Ns. K 1 row **. Cont in any lace patt. K 16 rows. Transfer the 3rd and every foll 4th st on to its adjacent N, leaving empty Ns in WP. Cont in st st. K 4 rows. Work as for Version 1 from * to *.

MAKING UP

Work as for Version 1.

VERSION 3 (KNIT TWO)

Work as for Version 2 to **.

Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and K side of WY facing, replace sts on to Ns.

Unravel WY. Cont in any tuck stitch patt. K 20 rows. Transfer the 3rd and every foll 4th st on to its adjacent N, leaving empty Ns in WP. Cont in st st. K 4 rows ***. Work as for Version 1 from * to *.

MAKING UP

Graft stitches at back of heel very carefully as the purl side is used as the right side. Join all seams. Thread narrow ribbon or a length of cord through eyelet holes and tie into a bow.

VERSION 4 (KNIT TWO)

Work as for Version 3 to ***.

Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and K side of tuck stitch facing, replace sts on to Ns. Unravel WY.

Work as for Version 1 from * to *.

MAKING UP

Work as for Version 1. ■



Duomatic Update

Part 14 - Using an M75B motor

Doris Coutts is helping everyone with a Duo 80 to get to know this super machine inside out! This time, she looks at the advantages of adding a motor to a Passap and shows us how to use it.

There are two basic types of motor used for the Duomatic 80, the M75B and the Electra 3000. Mine is the M75B and when I bought it in 1988, it was termed a "heavy duty" motor. In fact, it was the only one our Passap agent on the Island would recommend (or fit!) The previous version of the M75 was termed a "short" motor, the M75B being the "long" version. This really came about with the introduction of the 4-colour changer - the "short" motor didn't allow the locks to go far enough to utilise all four colour feeds.

So, for all of you who have the same motor, we'll have a look to see if there are any tips which may help. I can tell you that I haven't had any trouble with the motor, apart from at the beginning, when it went right past the stops and I thought it was going to fly off

the machine. That just needed a slight adjustment by the engineer, but it may explain the slight apprehension I feel when first starting the motor going!

WHY HAVE A MOTOR?

What are the reasons for having a motor? Let's face it, the Passap locks are fairly heavy and there are two of them. Whilst it is perfectly possible to work without a motor, it is far less work physically with one. The knitting will not be quicker, but the regular pace of the motor and the slight stop for turn round at the end of each row produces smooth, even knitting. Also, for anyone with some disability, a motor is a boon.

As you have a foot pedal to control the running of the motor, you have both hands free to increase, change settings or whatever. You can also go to the luxury of having an automatic countdown accessory. You set the number of rows you need to knit and the accessory will count back

down to 0 and the knitting is then complete. It's great for long scarves, stoles and so on. Be warned that this accessory has to be ordered with the motor, it isn't possible to fit it afterwards!

One friend who has a countdown fitted does her sewing up whilst the machine is knitting and our dear friend, the late Andy Levick had her own system. Like me, she had the motor only and used a half-brick to hold down the foot pedal and keep the motor going on long runs! I'm afraid I'm not so trusting and sit there watching the yarn and the stitches to see that all is well. (Need you ask? Yes, I also count the rows under my breath, as well!) When I near the end of a long piece of knitting such as a cot blanket, I make a bargain with myself and promise that if the yarn breaks now, I'll just finish it off a bit short. I may be tempting fate, but so far, it hasn't happened!

SETTING THE SWITCHES

Over to the right of the machine and just below the needlebed, you will see a small oblong box with a rocker switch

on the front. This actually governs the movement of the motor into the colour changer area. For now, set it so that it is pushed in at the left, under the inscription "colour changer" which is crossed out.

Along the back rail of the motor housing you will see two stops, one on each side of a central block. These stops are set to limit the run of the locks. Obviously, the less distance the motor has to cover, the quicker the knitting will grow and the less electricity you will use. I think it is a good idea to set up your stops before you start actually knitting.

- ★ Put into working position the number of needles you are going to use for the first piece of knitting and slide the stops to the centre of the machine.
- ★ If they are at present locked, push the black tab on the lever over to the right, which will release the stops and allow you to move them. You don't need to plug the motor in yet.
- ★ Take the locks over to the left, going a little way past the needles. How far to go depends on how confident you feel about knitting with the motor. Perhaps you will give yourself a bit more leeway at the beginning, bringing the stops in, as you feel more used to it.

Go back behind the back rail and find where the drive plate is located. You will see a large screw on either side and this is used to join the plate to the lock. Place the left-hand



The Electra 4060 motor

stop just opposite the inner screw, that is the one nearest the centre of the bed. Take the locks to the right and position the right hand stop in the same way, once again opposite the inner screw. Of course, to lock the stop into place you take the lever over to the left. If you are going to use the Deco, you should attach this before you set the stops, as you need more space at the right for the Deco.

DRY RUN

If you'd prefer to do a dry run, put about 40 needles into work on each side of 0 and plug in the motor.

- ★ Set the stops as above and move the lever behind the back lock (on the connecting plate) fully over to the left.
- ★ Now press down on the foot pedal and the locks will start moving.

Don't worry about the clunk as the motor reverses direction, you'll soon get used to it - I can't pretend the motor isn't a bit noisy in use. As you practise, your confidence will grow and you can increase or decrease the speed by regulating your pressure on the foot pedal.

STOPPING & STARTING

Stopping in the middle of the row is not a good idea with a motor! However, it may happen so here's what to do should you get muddled as to the direction you are going in next. On the extreme right of the large block housing the motor, you will find a direction arrow, showing the direction in which the locks are travelling.

One of the functions of the "clunk" at turning round is to alter the direction of this arrow for you. Once you are happy with the motor, you should be able to make lock

and arrow changes without the need to interrupt the flow of knitting. You need to do this as the locks start their journey to the right, so, to give yourself a little more time to do this, set the right-hand stop a little further away from the work than normal.

If your knitting covers a lot of needles, especially when working with the Deco, you will need to go into the colour changer area, by pressing the colour switch on the front bed to the right. As long as the feeder eyelets are all pushed down and the flap beneath has been discharged, you won't have any trouble using this setting.

I am assuming of course that you are working in one colour only at present. By rights, you should bring the stops in after completing the armhole shaping, neck shaping, tops of sleeves and so on. Although the stops should come in whenever the work gets narrower, as long as your yarn is not looping, this isn't essential - at least, I haven't found it so. What is essential, though, is to move the stops further out whenever you are increasing such as when increasing up a sleeve. Otherwise, the motor won't go far enough past the new needles and they won't knit. Move the stops out, say over a space of five or ten needles, do the increases as normal, then move the stops out again as necessary. This works quite well and saves moving stops at every increase.

STRAIGHT & NARROW

When you are knitting narrow pieces like cardigan bands, do you sometimes knit over to one side of the machine, to save wear and tear in the middle? Well, using the motor, I'm afraid you are not going to be able

Back Issues

Doris started her major series on the Duomatic in Issue 11 and here are the subjects she's covered:-

Issue 11 (Part 1)

Naming the parts of the machine and explaining their function.

Issue 12 (Part 2)

Threading up, circular cast on and basic knitting.

Issue 15 (Part 3)

Casting off single and multiple stitches and getting out of jams.

Issue 17 (Part 4)

The arrow keys, Fisherman's rib and maintenance.

Issue 18 (Part 5)

Everything you need to know about using weights.

Issue 19 (Part 6)

Deco patterning system Pt 1, the card reader and Deco.

Issue 20 (Part 7)

Deco patterning system Pt 2, setting up and starting to knit.

Issue 21 (Part 8)

Deco patterning system Pt 3, knitting double jacquard.

Issue 22 (Part 9)

Deco patterning system Pt 4, elongating patterns including placing single motifs.

Issue 23 (Part 10)

Deco patterning system Pt 5, moving motifs.

Issue 24 (Part 11)

Two and four colour changers, the Autocolor and knitting three colours.

Issue 26 (Part 12)

Single motif knitting and cutting your own cards.

Issue 27 (Part 13)

Release Stitch

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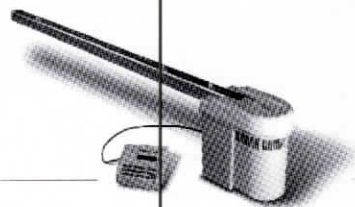
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Duomatic Update

Duomatic Update

... continued



to do this. The centre block, with a stop placed on either side, will not allow a stop to pass from one side to the other of the centre 0. So, the narrow pieces must still be knitted in the centre of the machine. However, it won't stop you knitting two cardigan fronts one on each side of centre 0.

Because of some damage to my leg, I cannot now react as quickly as I should like to take my foot off the pedal. If I have to do a lot of stopping for any reason, perhaps to adjust settings and so on, I find it easier to hold the foot pedal in one hand, releasing the pressure when necessary. My other hand is still available for lock changes.

USING MOTOR & COLOUR CHANGER

To use the motor with the colour changer, there should be no trouble with regular changes necessary for double jacquard and so on. Just keep the colour switch open, pressed over to the right. However, if you want to do irregular stripes, for example four white then six red and so on, you can do this by using the same colour switch.

- ① Set your colour changer up with whatever colours you want, in the order you will use them.
- ② Pick up the white yarn with the colour switch open then close the switch as the first row is knitted.

- ③ Knit two more rows and, as the locks return from the left on the fourth row, open the switch. This will allow the locks to go into the colour changer.
- ④ Now dump the white and pick up the red.
- ⑤ As the first row in red is knitted, close the switch again.
- ⑥ Knit until five red rows are knitted, then open the switch as it knits the sixth row from left to right.
- ⑦ Pick up the white and so on.

The same principle applies if you are using more colours or different blocks of rows - but do remember that they must be an even number of rows.

EDGES THAT GATHER

In an earlier article, I talked about casting on - on the single bed, including the method where you use the comb with every other needle in work, knit one row and then put up the rest of the needles. This gives the equivalent of a weaving cast on, on the Japanese machine. The stitches are "strung" on a thread. This can be quite useful if you need to pull up the edge stitches - for example knitting a stocking stitch cap double length, which is then doubled with one end inside the other. However, be warned that this does not give a good enough edge for a garment.

Another way of achieving an edge to gather, when you are starting with a rib, is to leave a long end of yarn hanging down before you knit the zigzag row. When this is done, lift up the long end between the needle beds and lay it across the zigzag, dropping it down through the beds at the left. Hold the end while you do the circular rows and then just let it hang. You can gather the

edge up when the work comes off the machine, or indeed just use the yarn in place of a nylon cord to straighten out the cast-on edge, pulling it out from the right-hand side after you've finished.

Taking the stitches off at the end of the work on a thread is familiar, I'm sure, but it is safer to use a doubled thread. If you just thread it through the double-ended transfer tool and then double up, you have to cut the thread at the end to remove the transfer tool, making one more end to finish off. Why not try this alternative method:-

- ① Double a long thread - one end of which will still be attached to the knitting, of course.
- ② Put it into the transfer tool doubled.
- ③ Pull the loose end longer than the other and hang on to this end while you remove the first few stitches. You don't want it to pull through those stitches and get lost somewhere. (Incidentally, because of the narrow space between the beds, I find that it's much easier to hook the eye of the tool on to the needle and lift it off, rather than trying to pick the loop up from beneath the needle, as you would on a Japanese machine.)
- ④ When all the stitches are on the thread, remove the yarn from the transfer tool and pull up the stitches as tight as you can, securing with that loose end we kept out at the beginning; then you can use the rest of the thread for sewing up.

Well, I guess that's about all for this month, so until next time, keep knitting and keep happy! ■

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Knitter's Browse

The more the merrier

This month, **Frank Dineen** reflects on a weekend by the sea and brings us up-to-date with a close look at some new additions to his collection of machines. He also reminds us about the Guild's Annual Convention in May.

Was there ever such a lucky exhibition as Summerbee for weather? The sun truly shines on this one. It must be something to do with the name - either that, or it's one place where Anne gets lucky! As those of you who attended this year's **Machine Knitting LIVE!** exhibition will have noted, the Guild had a bigger stand this year and with it came a record for both recruitment and renewals.

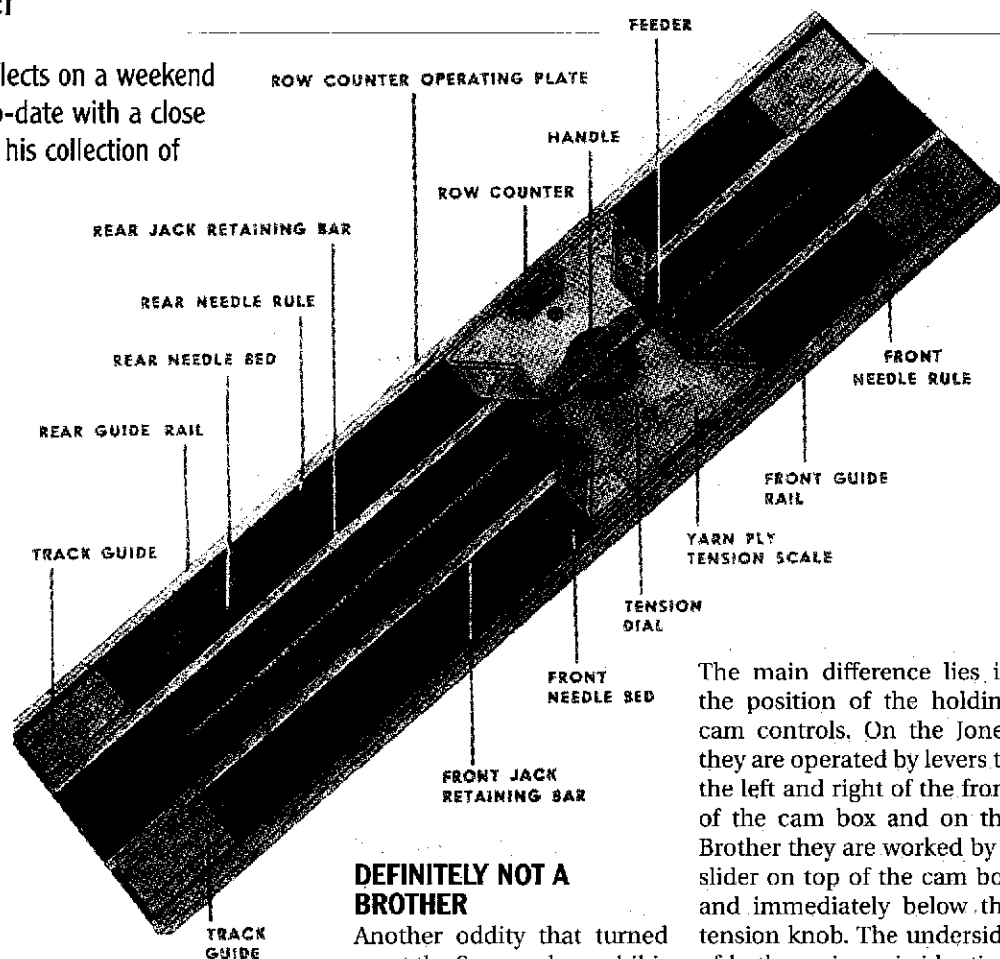
We had a glorious weekend and enjoyed meeting and chatting with everyone who stopped at our stand. It was especially nice to meet again all those Guild members who joined us on our first outing at Summerbee. Sunday was an extra special day because March 5th was The Guild's second official birthday and also my 68th. It was a genuine pleasure to spend it among so many lovely folk. The next stop will be Shepton Mallet, so it's back on with the winter woollies and the wellies. Brrr!

KNIT ONE, PURL ONE

Now what am I to chat about this month? It has to be machines - simply because it has been a great month for machines! Some have already arrived and there are others awaiting my collection. One machine I have not got, but do have the instructions for, is the **Prior Purl**. It's an Australian machine, marketed in the UK about 1958-9. It was so called because it had a facility for knitting both plain and purl stitches using double-ended needles. It was technically a double bed

model (see Fig. 1) but there did not appear to be any facility for moving the needle beds apart and the carriages are apparently joined together in "Siamese" fashion.

The knitting system was based on a double-ended needle that could be transferred from one bed to the other along with the stitch (see Fig. 2). The only other machine that I know of, offering something of the same facility was the **Erka**. However, on this machine the beds were adjustable and the needles were of standard design. I would be interested to hear from any knitter who has owned and used either of these machines. Did they offer any real advantages over normal machines? I thank **Maggie Freybourger** of Rickmansworth for providing the information regarding the **Prior Purl**.



DEFINITELY NOT A BROTHER

Another oddity that turned up at the Summerbee exhibition, courtesy of **Mr & Mrs Kerrawn**, was a Jones Simplicity and it clearly was not a Brother! Along with this machine came a **Passap F200**. When I got the Japanese machine home, the penny dropped. They were basically the same machines - made by the same factory that produced the Corona Chunky machine. Apart from the carriages, almost everything is interchangeable between the two machines.

While I'm thinking of Brother, **Mrs Baker** of Luton brought me several machines among which was another Jones 588 and a Brother 601. I had not heard of the 601 and it does not appear on my list of machines provided by Brother - not that this is particularly unusual! The two machines are identical apart from their colour. The Jones machine and cam box is blue and the Brother model is green.

The main difference lies in the position of the holding cam controls. On the Jones they are operated by levers to the left and right of the front of the cam box and on the Brother they are worked by a slider on top of the cam box and immediately below the tension knob. The underside of both carriages is identical so was it a case of change for the sake of change? I cannot see that one design had any real advantage over the other.

TWO FOR THE PRICE OF ONE

Another machine that **Mrs Baker** brought me was a **Girotex**. I now have three of these solid old machines. So please, no more... unless! With the machine came two instruction books. One is in A4 format with a coloured illustration on the cover and the information that the machine was made by **Konstanzer Apperetechnik Kurt Girardelli Jr**. The other much smaller instruction manual informs me that **Fenit Ltd** of Zurich made the machine.

Two interesting things arise from this. The Girardelli machine is shown with the customary two black "billiard ball" handles that I have taken to be standard, whereas the Fenit machine 29 ►

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PUT THE KETTLE ON!

Knitter's Browse

...continued

I went down Memory Lane again as I read Frank's article this month. In the 60s, I worked for Empisal (Knitmaster). Sim Groom was a new, dynamic director of the Company and, after I spent a short spell working in the company's offices at Buckingham Gate, he sent me to Germany, to Empisal's Head Office in Cologne. I was to learn how to use every Knitmaster machine, including the flagship 302. I also had to learn a new knitting and patterning system that he believed would revolutionise machine knitting in this country. He was probably right!

In the studio in Cologne was a team of Japanese ladies and each one was a Professor of Knitting. The ladies were immaculately dressed in beautiful traditional costume and they were all experts in machine knitting. They spoke no English or German, I spoke no German or Japanese and the Germans spoke some English but no Japanese. We all got on incredibly well and had a wonderful time! The German teacher took me through an intensive tuition course and the Japanese ladies taught me how to grade and write knitting patterns. I still use their shaping method to this day.

I completed the course with flying colours, but unfortunately it was a little too early for plans in the UK. So, when I came back to England, I was sent to 32 Chiltern Street. The shop was a short walk from Baker Street tube station and primarily used to train Knitmaster tutors before they went off to give four hours free tuition to a new knitter in their own home. At that time, this service came as standard to everyone who bought a new machine. Those were the days!

Sylvia and Elsie made me welcome but I don't think they had a high opinion of the new management and approach and little expectation that machine knitting would ever "catch on". The one thing that stands out in my memory was the howl of laughter let out by everyone who visited and telephoned when Sylvia mentioned that her imminent, planned holiday was to be a week at Bracklesham Bay! 32 Chiltern Street was fun and if I learned nothing else, it was certainly to know my place. There was no way that I'd ever teach them new tricks! In fact, I was far too young to know anything really - and certainly a First Class Honours Degree in Knitting under Cyril Hurd's expert eye in Leicester and training in Germany by Japanese Professors in Knitting counted for little!

After my short spell in Chiltern Street, I went over to the company's offices in Battersea and started to write patterns for the 302 Automatic, Vistamatic, Twinnatic Double Bed, Knitmaster machines with or without the optional Ribmaster attachment and Instant Knitters with stitch dial 0-10 or 2-12. You might smile at the following description of Knitmaster's latest machine in the August 1968 issue of Modern Knitting. The Vistamatic was described as "a new development in the Knitmaster range of home knitters - a semi-automatic machine with terribly exciting possibilities for creative designing"! It's a funny old world, isn't it? What goes around certainly comes around!

NEEDLE TRANSFER SYSTEM

Exclusive to the **Prior Purl Knitter**

How to understand the action of the transfer of a needle or needles from one needle bed to the other. Its simplicity will amaze you!

You can transfer any needle in the front needle bed to the rear needle bed and at the same time, transfer any needle from the rear needle bed to the front needle bed. In other words, it is a double action needle transfer system. At the same time a needle transfers, it knits a stitch in either plain or purl according to whatever needle bed from which the Jack controls the needle.

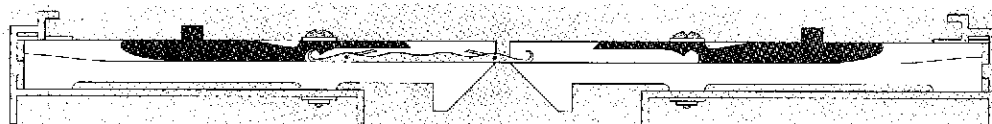


DIAGRAM No. 1

Shows that the Jack controls the needle in the rear needle bed from where it knits a purl stitch.



DIAGRAM No. 2

Shows that the butt of the Jack in the rear needle bed has been placed in transfer track. (That is, the butt is pushed up against the Jack retaining bar.) This is transfer position.

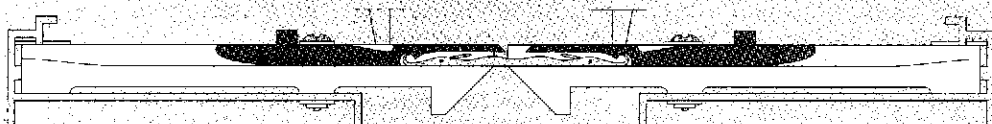


DIAGRAM No. 3

Shows the cam box being passed across the needles. The Jack in the front needle bed is cammed forward and on to the needle hook. Both Jacks momentarily hold a hook each of the needle. Immediately after the Jack drops on to the needle hook, the Jack retaining cam passes over the Jack and holds it on the needle. At this point, the Jack in the rear needle bed can lift off the needle.

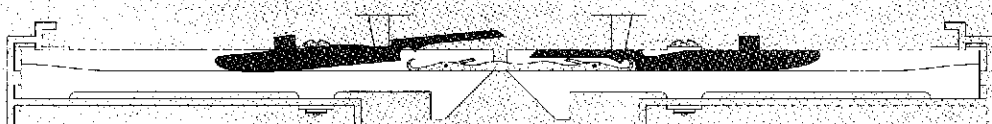


DIAGRAM No. 4

Shows the Jack in the front needle bed being cammed back and taking the needle with it. At the same time, the Jack in the rear needle bed lifts and disengages from the needle hook it had previously held. Immediately afterwards it is held down by the Jack retaining cam and is cammed empty into the normal knitting track.

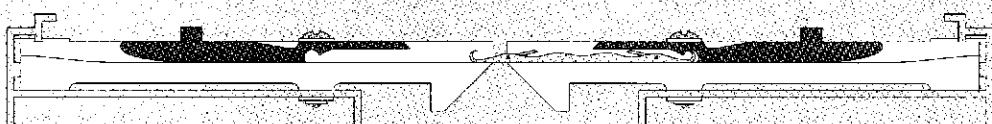


DIAGRAM No. 5

The needle is now controlled by the Jack in the front needle bed. As it transferred it knitted a plain stitch at the same time and will continue to knit plain stitches whilst in that position.

◀ 27 shows only a single handle on the front bed carriage as per the Passap. The Fenit manual looks very old fashioned and pre Second World War in its presentation.

I also notice that the 'phone number for Girotex is given as WELbeck 2423. There is no phone number on the Girardelli version. In both cases the London address is 32 Chiltern Street, W1. (No modern postcodes then!) So yes, I would like one of these please. Incidentally, the Girotex can be split apart and, with a small additional part, can be used as two single bed machines. Two for the price of one! There's also something else of interest. Instructions are given for making rugs, using rug wool by the weaving method. I must have a go sometime. I don't think the Passap or the Singer could handle that - or do you know otherwise?

WEIGH UP THE DIFFERENCE

Talking of double beds (no, not that kind!), Mrs Howell of Minehead brought to Summerbee a Twinmatic. This completes the trio of Turmix, Swiss Magic and Twinmatic. There are some differences but these are only

cosmetic and all parts are inter-changeable throughout the range. The technology has a lot in common with the Girotex, though the appearance is more sophisticated. The beds do not drop (except accidentally - ouch!) Instead, they slide apart, allowing a much wider gap than on the Passap or Singer.

The weights are the biggest snag. All of them, including the smallest, weigh a ton! The smallest weighs 11lb and this is additional to a cast-on comb that weighs 3lb. Drop that lot on your foot! I cannot believe that such massive weights were necessary, can you? The Singer operates happily with much less and

the technology is much the same. The distortion of the fabric must have been such as to make you wonder if anyone ever turned out anything at the correct size.

So, Rule One when using one of these machines has to be to wear steel toe capped "bover" boots and the lower half of a suit of armour would be even safer! I'm not sure I could allow any of you a "hands on" demonstration using one of these machines without infringing the Health & Safety Act. In future, whenever I see a knitter hobbling around at a show, I shall start to wonder whether they are an ex double bed knitter of the Turmix School.

IT'S CONVENTION TIME AGAIN...

Now before I finish, may I please remind all of you that this year's Guild's Convention is on 20th May at Stansted. Do get your entrance forms in quickly and do not forget that you may bring along one or more guests. It can be any number, as long as we know beforehand, as seating is limited.

Most of your favourite designers and suppliers will be there, so do come along and support them. I look forward to seeing you all. Let us hope that we get Summerbee weather, but even if it rains I can promise a fun day. Happy knitting. ■

Easy-Knit Longline Sweater

A Willow Tree Knitwear design

While at the recent spring shows, many of you have been tempted (and have bought!) cones, hanks and balls of novelty yarns. You've then come over to the stand and asked me how the yarn will knit up and what pattern you should use! Most of the textured yarns (especially those with a fine base thread, including mohair) should generally be knitted very loosely. The large stitches are then "filled" in nicely by the yarn's fibres and the texture is generally most predominant on the purl side of the fabric.

One designer who has spent much of his time designing for fancy yarns is **Malcolm Beddow** at **Willow Tree Knitwear**. He specialises in using all kinds of fancy yarns on chunky machines and often includes instructions for knitting welts and bands by hand. We asked him to design two basic patterns for us, that would be easy to knit and adapt. He's produced two simple shapes, both with boat necklines. The longline version has straight sleeves and the cropped top has full sleeves and a gathered sleeve head. You can mix and match them as you wish.

Pattern Information

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in. (You can add 4 stitches to the width of the Back and Front to make the garment 5 cm, 2 in bigger. Add 7 stitches for each 10 cm, 4 in required.)

Actual size (without adjustment) is 90 [98, 107] cm, 35½ [38½, 42½] in.

Length to shoulder 70 cm, 27½ in (adjustable). Sleeve seam 46 [49, 49] cm, 18 [19½, 19½] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

14 stitches and 19 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 5.

NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

BACK

With carriage at left and using MT-8/MT-8 and C, cast on 65 [71, 77] sts at centre of machine in 1x1 rib with extra st at right. K 1 row on back bed and 1 row on front bed. The carriage is at the right. Set machine for 1x1 rib knitting.

Set RC at 000. K 18 rows. Transfer sts for st st. Set RC at 000. Using MT and MC, K 70 rows. You can adjust the length at this stage, if required. Place marker at each end *.

K 38 rows. RC shows 108.

TOP BAND

Transfer sts for 1x1 rib. Using MT-8/MT-8 and C, K 15 rows. Using WY, K a few rows and release from machine. Using a 4½ mm needle, pick up sts and using 5 mm needle and C, cast off in rib.

FRONT

Work as for Back to *. K 28 rows. RC shows 98.

SHAPE NECK

Push 36 [39, 42] Ns at left to HP and cont on rem sts for first side. K 2 rows.

** Push 3 Ns at neck edge to HP, K 2 rows; rep from ** twice more. Push 2 Ns at neck edge to HP, K 2 rows. Push

rem 18 [21, 24] Ns to HP. With carriage at left, push 29 [32, 35] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping and then, using a transfer tool, push all Ns from HP to WP.

TOP BAND

Transfer sts for 1x1 rib. Using MT-8/MT-8 and C, K 15 rows. Using WY, K a few rows and then release from the machine. Using a 4½ mm needle, pick up sts and using 5 mm needle and C, cast off in rib.

SLEEVES

(Sleeves are knitted from the armhole to cuff, so length can be adjusted easily.) Push 68 Ns at centre of machine to WP. With carriage at right and P side facing, pick up 68 sts along armhole edge of Back and Front between markers with cast off edge of neck at centre 0 and place on to Ns.

Set RC at 000 and then, using MT and MC, K 10 [15, 15] rows. You can adjust the length at this stage, if required. Dec 1 st (2 sts in) at each end.

* K 5 rows, dec 1 st (2 sts in) at each end; rep from * 12 more times. 40 sts. K 0 [1, 1] row. RC shows 75 [81, 81]. Do not break yarn at this stage. Using WY, K a few rows and then release from the machine.

CUFFS

Push 29 Ns to WP. With carriage at left and P side facing, replace sts on to Ns dec evenly. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-8/MT-8 and C, K 15 rows. Using WY, K a few rows and release from machine. Using 4½ mm knitting needles, pick up sts and using C, cast off in rib.

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General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is most suitable for chunky machines with a ribber. *If you don't have a ribber, work ribs by hand or by latch tool method.*

MATERIALS

We used Sirdar Snowflake. (Yarn Guide No. 17 on a fine base thread.)

5 [6, 6] x 50 g balls in Cream (MC).

1 [2, 2] x 50 g balls in Frosted Almond (C).

Pair of 4½ mm knitting needles.

1 x 5 mm knitting needle.

Pearl beads, if required.

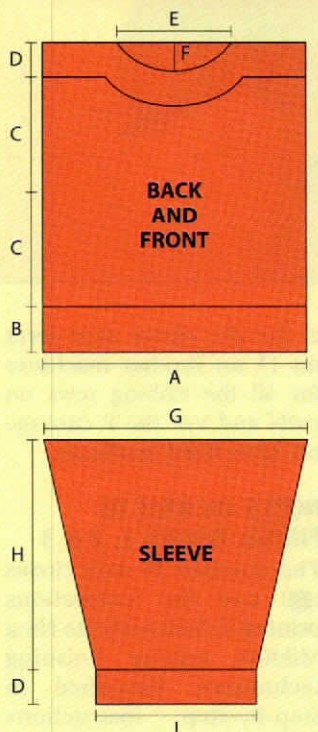
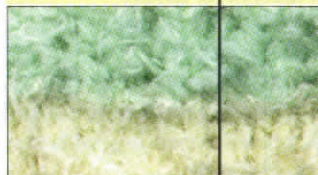
The fibre content of this yarn is 100% Polyester. For further information about this yarn, please write to the following address: Sirdar plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND or telephone 01924-371501.

GARMENT WEIGHT

Finished garment in first size weighs 265 g.

Diagrams

- A = 46 [50.5, 55] cm
- B = 7.5 cm
- C = 36.5 cm
- D = 20 cm
- E = 6 cm
- F = 20.5 cm
- G = 5 cm
- H = 48.5 cm (stretch to fit)
- I = 40 [43, 43] cm
- J = 28.5 cm



PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is

not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, side and sleeve seams. Sew pearl beads to top edge of top band. ■



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Loose Jacket

Designed by Nina Miklin in Milan yarn

• Photography Matt Smith • Stylist Sally-Ann Carroll

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Milan (Yarn Guide No.4.)

150 [150, 200, 200] g cone in Red or Green (MY).

The fibre content of Milan is 80% Super Kid Mohair, 20% other fibres. For information about this yarn, please write to the following address:- Nina Miklin, PO Box 1720, London W9 1TT or telephone 0171-286 1532.

GARMENT WEIGHT

Finished garment in first size weighs 120 g and in second size weighs 125 g.



Pattern Information

MEASUREMENTS

To fit sizes small [medium, large, extra large].

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 37 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7 on a Brother 910).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 5.

NOTES

a) We used the purl side of the knitting as the right side of the garments.

b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

c) Put the ribber slide lever on 11 on Brother machines for all the ribbing rows on cuffs and use the P carriage on Silver Reed machines.

NOTES ON KNIT TO FINISH, BOOKS 1, 2 & 3

The numbers in dark circles (❶) and the instructions printed in italics refer to Nina Miklin's unique finishing techniques, described in step-by-step instructions with illustrations, in Book No.1, Book No.2 and Book No.3 in the Knit To Finish series. They are not part of the instructions given below to knit the actual garment. If you prefer to use your own method of finishing a garment, simply ignore the circles.

❶ For all the increases, decreases and joining of the welts along the increases/decreases see Book No.3, page 7, Step 5; page 5, Step 2 and Book No.2, page 17 - Sample Band 05 respectively.

❷ Mark as described in Book No.3, page 5, Diag. One 1.2 and Diag. One 1.3.

❸ To achieve a neat finish at the back neck you can apply the method for the V-neck described in Book No.2, page 11. However, the markings have to be worked in reverse order. After replacing the second front, knit one row over all stitches and mark as for Stitch 2, knit another row and mark as for Stitch 1.

❹ See Book No.1. Knit this loose row by hand (see pages 16 and 17). Bring the needle butts to position C (see page 19, Fig. Four 5.1) and work the latch tool cast-off (see pages 18 and 19).

❺ Join as for Sample Band 05, Book No.2, page 17.

Knitting Instructions

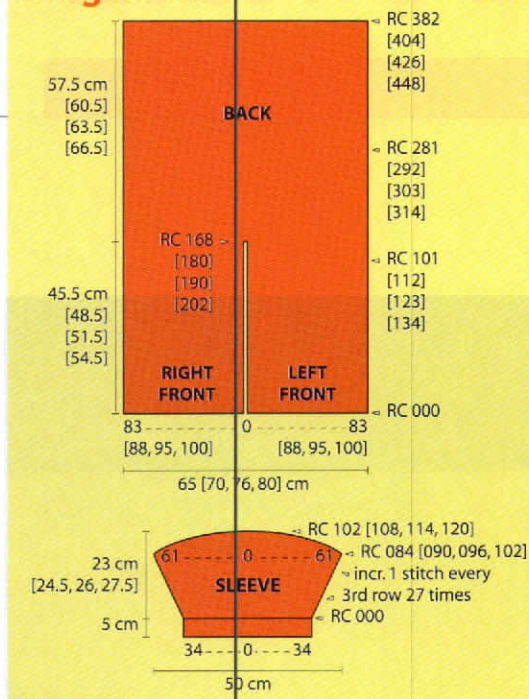
FRONTS & BACK (Knitted all in one) RIGHT FRONT

Using WY, cast on 83 [88, 95, 100] sts at left of centre 0 and K a few rows ending with carriage at right.

* Set RC at 000. Using MT-1, and MY, K 1 row. Using MT-2, K 6 rows. Using MT-3, K 7 rows. Using MT-1, K 1 row and, at the same time, inc 1 st

❶ at the right edge when RC shows 002, 004, 006 and 008 and dec 1 st at the right edge when RC shows 010, 012, 014

Diagrams



and 015. Make a hem by placing loops from first row worked in MY on to corresponding Ns.

Set RC at 000. Using MT, K until RC shows 101 [112, 123, 134]. Place the sleeve marking. ②

K until RC shows 168 [180, 190, 202] **.

Using WY, K a few rows and release from machine.

LEFT FRONT

Using WY, cast on 83 [88, 95, 100] sts at right of centre 0 and K a few rows ending with carriage at left.

Work as for Right Front from * to ** reversing shaping by reading right for left and left for right.

BACK

Push 83 [88, 95, 100] Ns at left of centre 0 to WP. With P side facing, replace Right Front on to empty Ns. Unravel WY ③. 166 [176, 190, 200] sts. Continue over all sts until RC shows 281 [292, 303, 314]. Place the sleeve marking on both sides of the knitting. ② K until RC shows 382 [404, 426, 448]. Using WY, K a few rows and release from the machine.

BACK WELT

Option 1

Using WY, cast on 166 [176, 190, 200] sts and K a few rows.

Using MT-1 and MY, K 1 row.

Using MT-2, K 6 rows.

Using MT-3, K 7 rows.

Using MT-1, K 1 row.

Make a hem by placing loops from first row worked in MY on to corresponding Ns.

With K side facing, replace sts from lower edge of Back on to Ns.

Using MT-1, K 1 row.

K 1 loose row ④. Cast off.

Option 2

With K side facing, replace sts on to Ns.

Using MT-1 and MY, K 1 row.

Using MT-2, K 6 rows.

Using MT-3, K 7 rows.

Using MT-1, K 1 row.

K 1 loose row ④ and either cast off or place the sts on WY and sew welt to inside by hand.

LEFT FRONT BAND

Option 1

Using WY, cast on 94 [100, 106, 112] sts and K a few rows.

* Set RC at 000: Using MT-1 and MY, K 1 row.

Using MT-2, K 6 rows.

Using MT-3, K 7 rows.

Using MT-1, K 1 row and, at the same time, dec 1 st at the left edge when RC shows 002, 004, 006 and 007 and inc 1 st at the left edge when RC shows 009, 011, 113 and 115 and, at the same time, inc 1 st at the right edge

when RC shows 002, 004, 006 and 008 and dec 1 st at the right edge when RC shows 010, 012, 014 and 015 **.

Make a hem by placing loops from first row worked in MY on to corresponding Ns.

With K side facing, pick up sts along Left Front edge and place on to Ns.

Using MT-1, K 1 row.

K 1 loose row ④. Cast off.

Option 2

With K side facing, pick up 94 [100, 106, 112] sts along Left Front edge and place on to Ns.

Work as for Option 1 from * to **.

K 1 loose row ④ and either cast off or place the sts on WY and sew the band to the inside by hand.

RIGHT FRONT BAND

Work as for Left Front Band reversing shaping by reading right for left and left for right.



SLEEVES

With ribber in position, arrange 68 Ns for 1x1 rib.

Using MT-7/MT-7 or minimum tension and MY, hang on yarn and K 3 circular rows.

Set machine for 1x1 rib knitting. K 31 rows.

Using MT/MT, K 1 row. Transfer sts to main bed.

Set RC at 000. Shape as shown on diagram above until RC shows 084 [090, 096, 102].

SHAPE TOP Put 6 Ns at opposite end to carriage to HP on next 18 rows.

RC shows 102 [108, 114, 120]. Cut yarn. K 1 loose row ④. Cast off.

SHAKE TOP

Put 6 Ns at opposite end to carriage to HP on next 18 rows.

RC shows 102 [108, 114, 120]. Cut yarn. K 1 loose row ④. Cast off.

MAKING UP

Steam press all of the pieces. Set in the sleeves between markers.

Join the side and sleeve seams and then finish the bands ⑤. ■

Easy-Knit Cropped Sweater

A Willow Tree Knitwear design

Here's the second pattern Malcolm has designed for textured yarn. The cropped top has full sleeves and a gathered sleeve head.

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is most suitable for chunky machines with a ribber. Don't forget you can also use alternate needles on a standard gauge machine.

If you don't have a ribber, work ribs by hand or by latch tool method.

MATERIALS

We used Sirdar Snowflake.
(Yarn Guide No. 17 on a fine base thread.)

6 [7, 7] x 50 g balls in Cream (MY).

Pair of 4½ mm knitting needles.

1 x 5 mm knitting needle.

Pearl beads, if required.

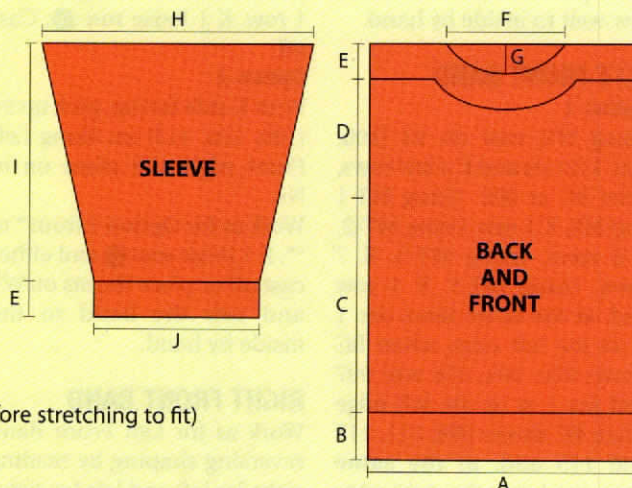
The fibre content of this yarn is 100% Polyester. For further information about this yarn, please write to the following address:- Sirdar Plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND or telephone 01924-371501.

GARMENT WEIGHT

Finished garment in 2nd size weighs 260 g.

Diagrams

- A = 46 [50.5, 55] cm
- B = 7.5 cm
- C = 20 cm
- D = 6 cm
- E = 20.5 cm
- F = 5 cm
- G = 48.5 cm (after folding and before stretching to fit)
- H = 40.5 [42.5, 42.5] cm
- I = 40 cm



Pattern Information

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in. (You can easily add 4 stitches to the width of the Back and Front to make the garment 5 cm, 2 in bigger. Add 7 stitches for each 10 cm, 4 in required.)

Actual size (without adjustment) is 90 [98, 107] cm, 35½ [38½, 42½] in.

Length to shoulder 53.5 cm, 21 in.

Sleeve seam 46.5 [48.5, 48.5] cm, 18½ [19½, 19½] in (adjustable).

Instructions are written for

the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

14 stitches and 19 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8). For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 5.

NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

BACK

With carriage at left and using MT-8/MT-8 and MY, cast on 65 [71, 77] sts at centre of machine in 1x1 rib with extra st at right. K 1 row on back bed and 1 row on front bed. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 18 rows. Transfer sts for st st. Set RC at 000. Using MT, K 38 rows. Place marker at each end *. K 38 rows. RC shows 76.

TOP BAND

Transfer sts for 1x1 rib. Using MT-8/MT-8, K 15 rows. Place marker at each side of centre 29 sts. Using WY, K a few rows and release from machine. Using a 4½ mm needle, pick up sts and using 5 mm needle, cast off in rib.

FRONT

Work as for Back to *. K 28 rows. RC shows 66.

SHAPE NECK

Push 36 [39, 42] Ns at left to HP and cont on rem sts for first side. K 2 rows.

** Push 3 Ns at neck edge to HP, K 2 rows; rep from ** twice more. Push 2 Ns at neck edge to HP, K 2 rows. Push rem 18 [21, 24] Ns to HP. With carriage at left, push 29 [32, 35] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping. Using a transfer tool, push all Ns from HP to WP.

TOP BAND

Transfer sts for 1x1 rib. Using MT-8/MT-8, K 15 rows. Place marker at each side of centre 29 sts. Using WY, K a few rows and release from machine. Using a 4½ mm needle, pick up sts and using 5 mm needle, cast off in rib.

SLEEVES

Push 20 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with the carriage at the right. Push 34 adjacent Ns at left and right to WP. 88 Ns. With the carriage at the right and P side facing, pick up 34 sts along armhole edge of Back and Front between markers and cast off edge of neck and place on to empty Ns. Set RC at 000 and then, using MT and MY, K 10 [15, 15] rows. Adjust length at this stage, if required. Dec 1 st (2 sts in) at each end.

* K 5 rows, dec 1 st (2 sts in) at each end; rep from * 5 more times.

** K 4 rows, dec 1 st (2 sts in) at each end; rep from ** 8 more times. 56 sts.

K 1 [0, 0] row. RC shows 77 [81, 81]. Do not break yarn at

this stage. Using WY, K a few rows and release.

CUFFS

Push 28 Ns to WP. With carriage at left and P side facing, replace 2 sts tog on to each N. Unravel WY. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-8/MT-8, K 15 rows. Using WY, K a few rows and release from machine. Using 4½ mm knitting needles, pick up sts and cast off in rib.

PRESSING

With wrong side facing, block knitting by pinning out all

pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join the shoulder seams. Fold the sleeve tops as shown in diagram and then catch down to the wrong side. Join the side and sleeve seams. Sew on the beads, if required to the front neckline on the last st st row before top band. ■

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TUITION

Teach In

Pattern Knitting; Part 8 - Shaping

In Issue 25, **Ann Kite** wrote about shaping a neck when pattern knitting on Silver Reed and Knitmaster machines. This time, she looks at **shaping necklines when pattern knitting on Brother and Toyota machines.**

In my Teach In article in Issue 25, I wrote about shaping a neck when pattern knitting on Silver and Knitmaster machines. As I said then, I had intended to include Brother and Toyota machines in that article - but I did not have the space! So this month, I'll tell you about shaping necklines when pattern knitting on Brother and Toyota machines.

Over the last months, I have been teaching you (in great detail) about the selection process used during pattern knitting and I have concentrated on problem solving. We have unravelled and corrected the pattern and even stripped the knitting off the machine and recovered the situation, returning the knitting to the machine and correcting both it and the pattern. So you should now be well equipped to knit a garment in a pattern stitch and deal with any problem that occurs - without going back to the beginning! Moreover, if you have done all the exercises that I have given you recently, you should find this very easy.

SHAPING A V-NECK IN FAIR ISLE

- ① Using the main yarn and 80 needles, cast on and knit 8 rows of stocking stitch.
- ② Do the selection rows. (See Fig.1.)
- ③ Thread the second yarn, set carriage for Fair Isle. (See Fig. 2) Knit about 60 rows in Fair Isle, finishing with the carriage at the right.
- ④ Put the row counter to zero.

- ⑤ Put 40 needles on the left of centre to holding position and put the holding lever to holding position, noting the row number of the design.

Now you have to make sure that you can return to the correct row of the design when you are ready to start knitting the second side of the neck. On Brother and Toyota machines the punchcard or electronic programme moves on one row when you change direction at the end of a row. When making a note of the row number of the design, you have to know if you have changed direction with the carriage or not.

ALL PUNCHCARD MACHINES

Punchcard machines have a direction indicator on the rear of the needlebed. It points in the direction that the carriage is travelling in. If you have not changed direction, just note the row number on the punchcard. If you have changed direction, deduct one from the row number on the punch card.

BROTHER ELECTRONIC MACHINES

Brother 965 Machines

The M key will remember the row number of the pattern. If the display is flashing, it is telling you the row you are about to knit. That is, you have not changed direction with the carriage and this is the pattern row you wish to return to. So press M.

If the display is not flashing, you have changed direction with the carriage and the dis-

play is telling you the row you are about to select. Use the down arrow to roll the design back one row. Press M and then use the up arrow to return the design to the original row.

If remembering which type of display indicates which row is difficult, always change direction. Always move the carriage towards the knitting and always use the arrow keys as above.

Brother 900 Machines

I do not have a 900 machine, so I do not know whether the display flashes to indicate if you have changed direction or not. However, once again the safest way may be to always move the carriage towards the knitting and then subtract "one" from the row number in the display before making a note of it.

Brother 950, 950i & 910 Machines

Return the RC to zero. The row counter will now count the number of rows you use for the first side of the neck. When starting the second side of the neck, you return the design by that number of rows. It is the same programme as you use after unravelling.

ALL MACHINES

Now shape the right side of the neck.

RC000 Knit 4 rows.
RC004 Decrease 1 stitch at the left edge of the working needles on this and every following 4th row, 15 times.

RC060 25 stitches remain. Knit 3 rows, thus finishing with the carriage at the left.

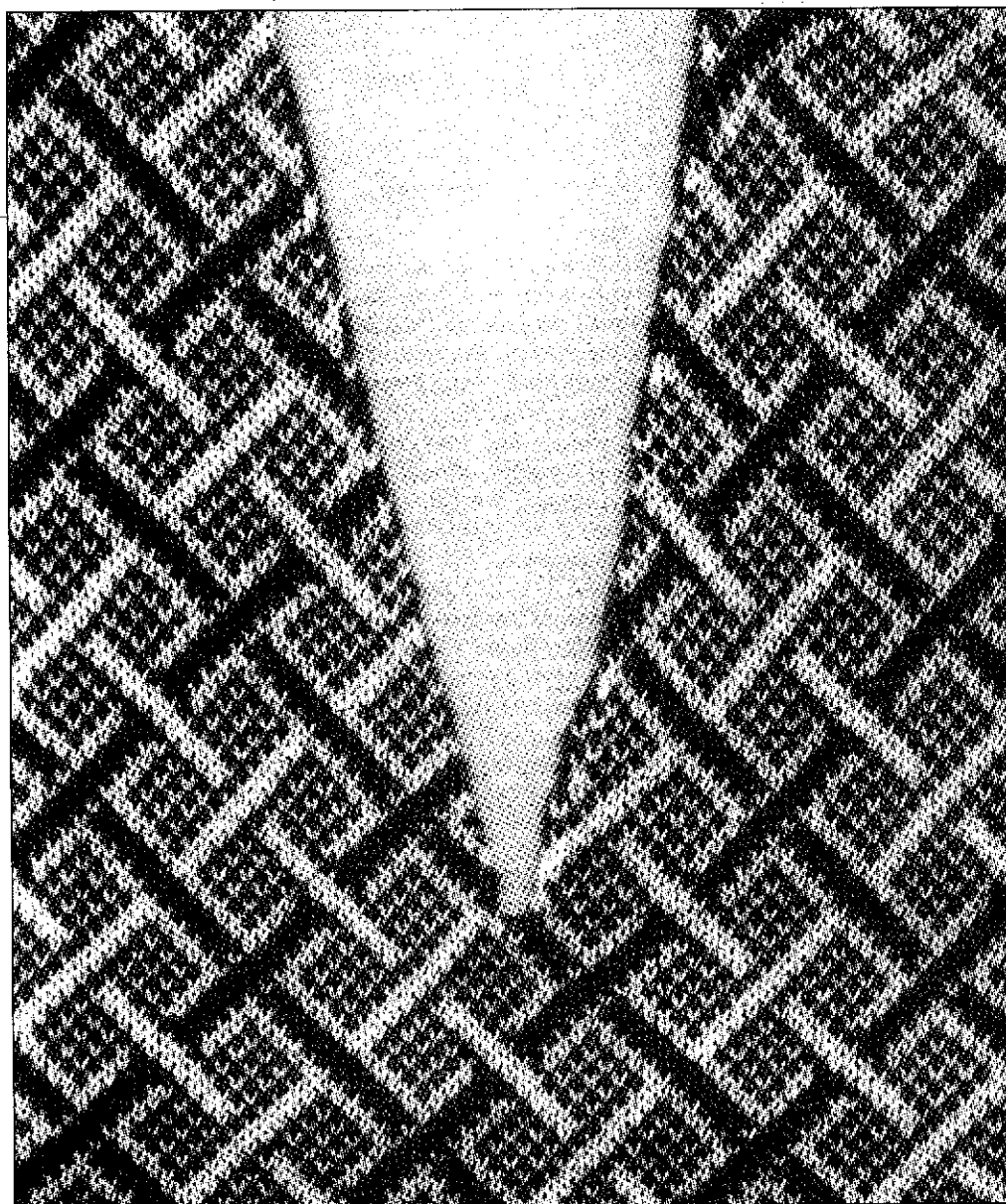


FIG. 1 - CARRIAGE SETTINGS FOR SELECTION ROWS

Brother machines

First free pass

Part buttons In

Change knob NL

Second free pass

Part buttons In

Change knob KC

Toyota machines

First free pass

Selection lever Empty <D>

Card lever 0

Second free pass

Selection lever Empty <D>

Card lever C

FIG. 2 CARRIAGE SETTINGS FOR FAIR ISLE

Brother machines

MC button In

Change knob KC

Toyota machines

Selection lever/dial ... C/Colour

Card lever C

Shape right shoulder

The needle notation identifies the needle using the needle numbering system on the needle bed. Hence, needle R 36 is the needle at number 36 on the right of centre.

RC063 Put needles R40 to R33 to HP and then knit 2 rows. Wrap needle R33 when the carriage is at the right. (That is, take both yarns under needle R33 and over needles R34 to R40.)

RC065 Carriage is at the left. Put needles R32 to R25 to holding position. Knit two rows, wrapping needle R25 when the carriage is at the right.

RC067 Nine needles (R16 to R24) remain in working position. Put needles R25 to R40 to upper-working position. (The latches are just in front of the sinker posts.) Remove the second yarn. Set the car-

riage for stocking stitch and knit one row. Needles R16 to R 40 all knit. Cast off needles R40 to R16.

Prepare to knit left side of neck

You now have to prepare to knit the second side of the neck. Needles with stitches on them can only be selected for pattern knitting from working position.

Before returning the needles to working position, make sure your carriage is on the right side of the machine. Then, using a transfer tool, move all the needles from the holding position to working position. Make sure all the needles are properly back in working position. A stitch on any needle slightly forward of working position would be dropped during the selection process.

38 ►

Teach In

...continued

◀ 37 ALL PUNCHCARD MACHINES

Turn the punchcard back to the row number noted and lock. The carriage should be at the right. Set the carriage as for the second of the two selection rows. (See Fig. 1.) Do one free pass. The needles are selected. Unlock the punchcard.

ELECTRONIC MACHINES Brother 965 & 965i machines

Use the carriage settings for the second of the two selection rows. (See Fig. 1.) Place the carriage outside of the right hand turn mark. Press the M key. The design returns to the row memorised. Do one pass; the needles are selected.

Brother 950, 950i & 910 machines

Read the number on the row counter. We knitted one row at the end of the shoulder shaping with the KC knob on NL and the design did not move on, on this row. So key in one less than the number indicated on the row counter and then CR to return the design to the correct row.

Set the carriage as for the second selection row as shown in Fig. 1 and position it outside of the right turn mark. Pass the carriage across and the needles are selected.

For this exercise, you shaped the shoulders using the holding position. This means that you knitted an odd number of pattern rows when knitting the first side of the neck. If you shape the shoulders using the casting off method then you will knit an even number of rows for the first side of the neck.

When you return the pattern for an even number of rows, only the edge needles will be selected after the first free pass and you will need to do a second row using the same carriage settings. However, before doing the second pass, return the edge needles to working position. You may prefer to have the carriage at the left when starting the selection rows in this situation, so that you will start knitting the second side of the neck from the left edge of the knitting.

This difference in the number of free passes needed to select the needles (depending on whether you have keyed in an odd or even number of rows) is because you are using the same programme as when you unravel. When unravelling, the yarn will be on the opposite side to the carriage after unravelling an odd number of rows and on the same side

after unravelling an even number. The programme allows for this. See my Teach In article in Issue 22.

ALL MACHINES

Set the carriage for Fair Isle knitting. Re-thread the carriage and knit the second side of the neck as for the first side, reversing the shaping. That is read left for right and vice versa.

Alternative method for Brother 950, 950i & 910 machines

The above method for selecting the pattern when starting the second side of the neck is the method given in the manual. However, it does rely on you keeping an accurate count of the number of rows knitted when knitting the first side of the neck. This is fine if you are following a written pattern, since you have to use the row counter in order to do so. However if, like me, you always use the Knit Leader, you may not normally use your row counter very much. This means that if I make a mistake and have to unravel, I remember to correct the Knit Leader, but may well forget to correct the row counter. Using the above method, I then end up selecting the wrong row when starting the second side of the neck.

So I use an alternative method, similar to that given for the 900 machine. When I divide for the neck, I make a note of the row number of the design, as displayed in the memo window, or as read in the memo column of the Mylar sheet. Then, when preparing to knit the second side of the neck, I return the pattern to row noted.

When using this method, you have to be aware of when the design moves on. The design moves on when you change direction at the end of a row.

If you have not changed direction, the memo is telling you the pattern row you have just selected and are therefore about to knit. This is the pattern row you wish to return to when starting the second side of the neck. If you have changed direction, the memo is telling you the next row of the design, the row you are about to select. So you have to know if you have changed direction. The safest method is to always change direction. Always move the carriage towards the knitting before reading the pattern row number and then subtract "one" from the reading.

If you wish to return the design to the row noted when preparing to knit the second side of the neck, work as follows. When using a memorised pattern, key in the required row number, followed by CF. When knitting from a Mylar sheet, key in RR to return the Mylar sheet to the "set" line, before entering in the row number followed by CF. When using this method for the selection rows, set the carriage to the carriage setting used in the second of the two selection rows as shown in Fig. 1. Place the carriage outside of the right turn mark and then do one free pass. This will select the needles.

Knitting a V-neck garment in Fair Isle on a punchcard machine is taught on my **Video Course No.1, Basic Techniques for Beginners**. For a free colour brochure about this and my other video courses, please contact me at the following address:-

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Grandpa

Designed by **Betty Meeds**

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is most suited to standard gauge machines, but can be made on any machine using a suitable thickness of yarn. We used a French Knitting Machine for the cords. Alternatively, knit cords on your machine, following the instructions in the manual.

MATERIALS

Uppingham Yarns 4-ply Acrylic. (Yarn Guide No. 11.)

A small amount in Pale Peach (MC), Blue (A), Navy (B) and Yellow (C). Oddments in White (D), Pink (E), Red (F) and Green (G).

Polyester stuffing.
Copydex adhesive.
2 buttons.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, a mail order brochure or colour charts please write to Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.

WEIGHT

Finished doll weighs 130 g.



Pattern Information

MEASUREMENTS

Height is approximately 29 cm, 11½ in.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, turn to page 63.

NOTES

a) We used knit side of knitting as right side.

Knitting Instructions

LEGS, BODY & HEAD

FIRST LEG

Push 51 Ns at left of centre 0 to WP.

* With carriage at right and using MT and B, make a

woven or automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 10 rows. Using A, K 10 rows. Make a hem by placing loops from first row worked in A on to corresponding Ns. Set RC at 000. K 35 rows *. Using WY, K a few rows and release.

SECOND LEG

Push 51 Ns at right of centre 0 to WP. Work as for First Leg from * to *.

Push 51 Ns at left of centre 0 to WP. With P side facing, replace First Leg on to empty Ns. 102 sts. Unravel WY. Set RC at 000. Using A, K 20 rows. Using C, K 26 rows. Using MT+4, K 1 row for neckline. Using MT, K 1 row. Using MC, K 36 rows for head. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

ARMS (KNIT 2)

Push 37 Ns to WP. With carriage at right and using MT and C, make a woven or automatic closed-edge cast-on.

Carriage is at left. Set RC at 000. K 30 rows. Using MC, K 8 rows for hand. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

HAT

Push 91 Ns to WP. Push every alt N back to NWP. Using MT and WY, cast on and K a few rows. Using A, K 30 rows. Push empty Ns from NWP to WP. Make a hem by placing loops from first row worked in A on to empty Ns. K 1 row. Using B, K 20 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 5 rows. Break off yarn, thread end through sts and release. Pull up yarn, secure and join seam.

MAKING UP

Pull up sts at bottom of shoes and secure. Join leg, body and head seams. Join seam at bottom of trousers. Thread a length of C, through stitches at neckline. Stuff fairly firm. Pull up yarn at top of head and secure. Pull up yarn tightly at neck and secure. Pull up yarn at hand, secure and join seam. Stuff arms. Pull up yarn at top of arms

and secure. Sew arms to doll. Cut a piece of card 12.5 cm, 5 in long. Wind D around it (about 100 times) for hair. Thread yarn through one end, pull up tight and secure. Cut through yarn at other end. Holding the centre, shake out the yarn so it spreads out. Glue centre of hair to top of head (do not trim at this stage). Fit hat on to head and catch in place around edge of hat. Trim hair to length required. Using B, work two chain stitches for each eye as shown. Using E, work four chain stitches in a diamond shape for mouth.

Cut a piece of card 4 cm, 1½ in long. Wind D around it (about 25 times) for moustache. Fasten off one end and cut other end as for hair. Trim to size required. Using a spot of glue, glue moustache just above mouth.

Knit long lengths of cord in F and G. Sew cord in G around top of trousers and cut to length, pick up stitches and fasten off. Place cord in F around neck for a scarf, cut to length, pick up stitches and fasten off. Sew a button at top of trousers and one on shirt. ■

Baby's V-Neck Cardigan

An MKM design in oddments of 3-ply yarn

General Information

PATTERN RATING

* Easy to knit for knitters with a little experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber. It can also be knitted on most basic machines, using any suitable pattern.

If you don't have a ribber, work ribs in mock rib. We used a 2x1 mock rib.

MATERIALS

Small quantity of 3-ply yarn.

(Yarn Guide No. 8.)

Approximately 60 [70, 80, 90, 100] g in Main Yarn (MY).

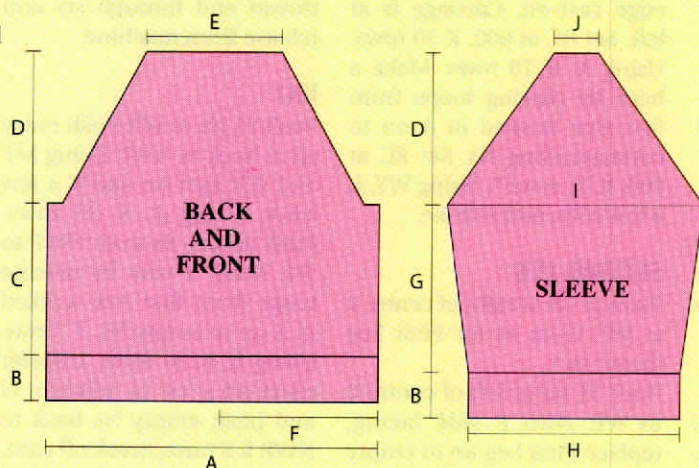
4 [4, 4, 5, 5] buttons.

GARMENT WEIGHT

Finished garment in second size weighs 65g.

Diagrams

A = 22.5 [25, 27.5, 30, 32.5] cm
B = 3 cm
C = 10 [12.5, 14.5, 16.5, 19] cm
D = 10 [11.5, 13, 14.5, 16] cm
E = 9 [9.5, 10, 10.5, 11.5] cm
F = 10.5 [11.5, 13, 14, 15.5] cm
G = 11 [13.5, 17, 21, 25] cm
H = 14 [15, 15.5, 16.5, 17.5] cm
I = 17.5 [19.5, 21.5, 23, 25] cm
J = 2.5 cm



shown, may have to be repeated until the card is a suitable length for knitting.

Knitting Instructions

BACK

Push 73 [81, 89, 97, 105] Ns to WP.

* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. With carriage at right

and using MY, cast on. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 18 rows. Transfer sts for st st **. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in slip st *. K 65 [83, 95, 109, 125] rows. RC shows 66 [84, 96, 110, 126].

Pattern Information

MEASUREMENTS

To fit chest 41 [46, 51, 56, 61] cm, 16 [18, 20, 22, 24] in.

Actual size 44 [49, 54, 59, 64] cm, 17½ [19½, 21½, 23½, 25½] in.

Length to back neck 23 [27, 30.5, 34, 38] cm, 9 [10½, 12, 13½, 15] in.

Sleeve seam 14 [16.5, 20, 24,

28] cm, 5½ [6½, 8, 9½, 11] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 66 rows to 10 cm, 4 in measured over slip stitch pattern (tension dial approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 5.

NOTES

a) We used purl side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as

SHAPE RAGLAN ARMHOLES

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 45 [49, 53, 57, 61] sts rem, then on every foll alt row until 29 [31, 33, 35, 37] sts rem. Cast off.

LEFT FRONT

Push 34 [38, 42, 46, 50] Ns to WP.

Work as for Back from * to *.

**
K 65 [83, 95, 109, 125] rows. RC shows 66 [84, 96, 110, 126]. K 1 row extra for right front.

SHAPE FRONT EDGE & RAGLAN ARMHOLE

Dec 1 st (2 sts in) at left edge of next and every foll 7th row and, at the same time, cast off 2 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at raglan edge of every 4th row until 12 [13, 14, 15, 16] sts rem, then on every foll alt row until 3 [5, 6, 8, 9] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem. Cast off **.

RIGHT FRONT

Push 34 [38, 42, 46, 50] Ns to WP.

Work as for back from * to *, then work as for Left Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading right for left.

SLEEVES

Push 25 [27, 28, 29, 31] Ns at left and 20 [22, 23, 24, 26] Ns at right of centre 0 to WP. 45 [49, 51, 53, 57] Ns.

Work as for Back from * to *. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in slip st. K 10 [10, 10, 10, 11] rows. Shape sides by inc 1 st (2 sts in) at each end of next and every foll 12th [12th, 12th,

12th, 13th] row until there are 57 [63, 69, 75, 81] sts. K 2 [6, 4, 8, 10] rows. RC shows 74 [90, 112, 140, 166].

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 33 [35, 37, 39, 41] sts rem, then on every foll alt row until 9 sts rem. Cast off.

FRONT BORDER

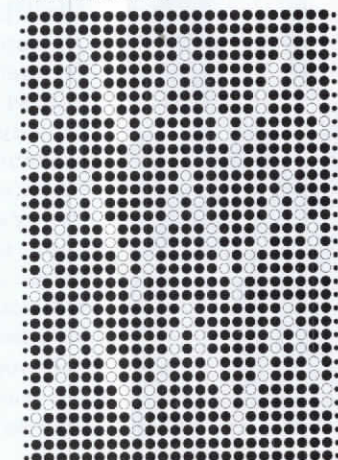
Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 6 [6, 4, 5, 5] rows.

* Counting from each end, make buttonholes over 4th, 5th and 6th sts, K 17 [21, 25, 21, 24] rows; rep from * 2 [2, 2, 3, 3] times more. Make buttonholes over same sts as before. (4 [4, 4, 5, 5] sets of buttonholes.) K until border, when slightly stretched, fits up front edge, across top of first sleeve, across back neck, across top of second sleeve and down front edge. Cast off.

MAKING UP

Join raglan, side and sleeve seams. Fold front border in half lengthways and neaten short ends. Sew in position with buttonholes on right front for a girl and left front for a boy. Finish buttonholes and sew on buttons to correspond. ■

Punchcard Chart



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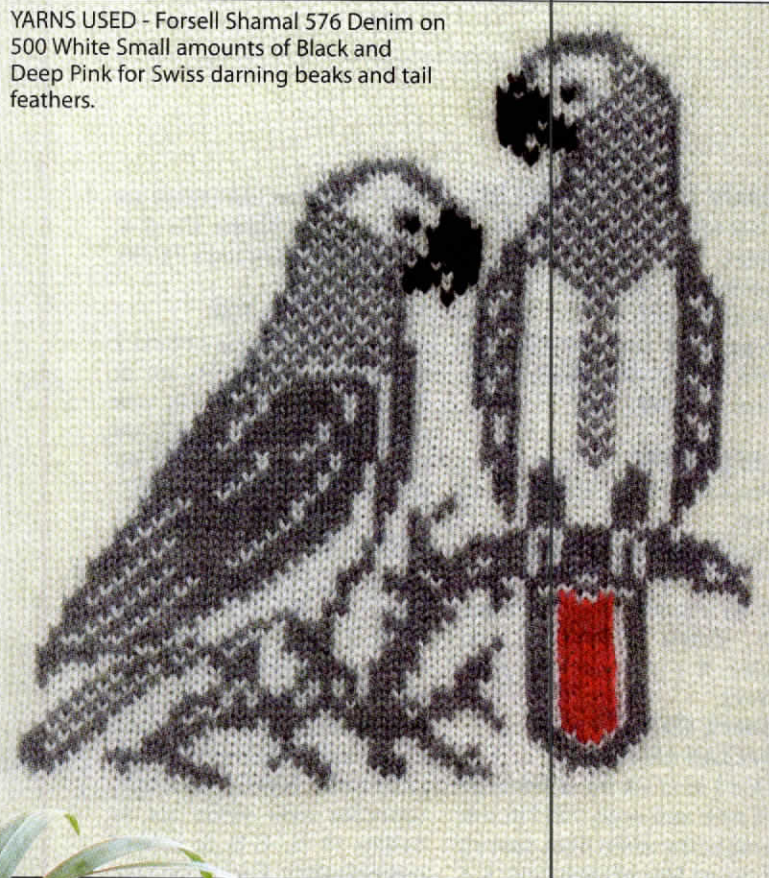
Birds of a Feather

Our feathered friends take centre stage this month! **Jo Newton** was very pleased to be asked to design this month's pictures for a reader who is a fan of African Grey Parrots.

African Grey Parrots are becoming very popular pets and I was delighted to be asked to make these portraits for a fan of these lovable birds. As the name suggests, grey yarn would seem to be appropriate! However, I found that Forsell's lovely blue-grey Denim stood out well and the Swiss darning of the pinky tail feathers and black beaks adds to the realism.

As always, the 24 stitch pictures complement the electronic design and the 24-stitch version can be used as a single motif if desired. I see on my computer that I also did a 30-stitch version of this design! Let me remind you that if ever there's one of my patterns that you might be

YARNS USED - Forsell Shamal 576 Denim on 500 White Small amounts of Black and Deep Pink for Swiss darning beaks and tail feathers.

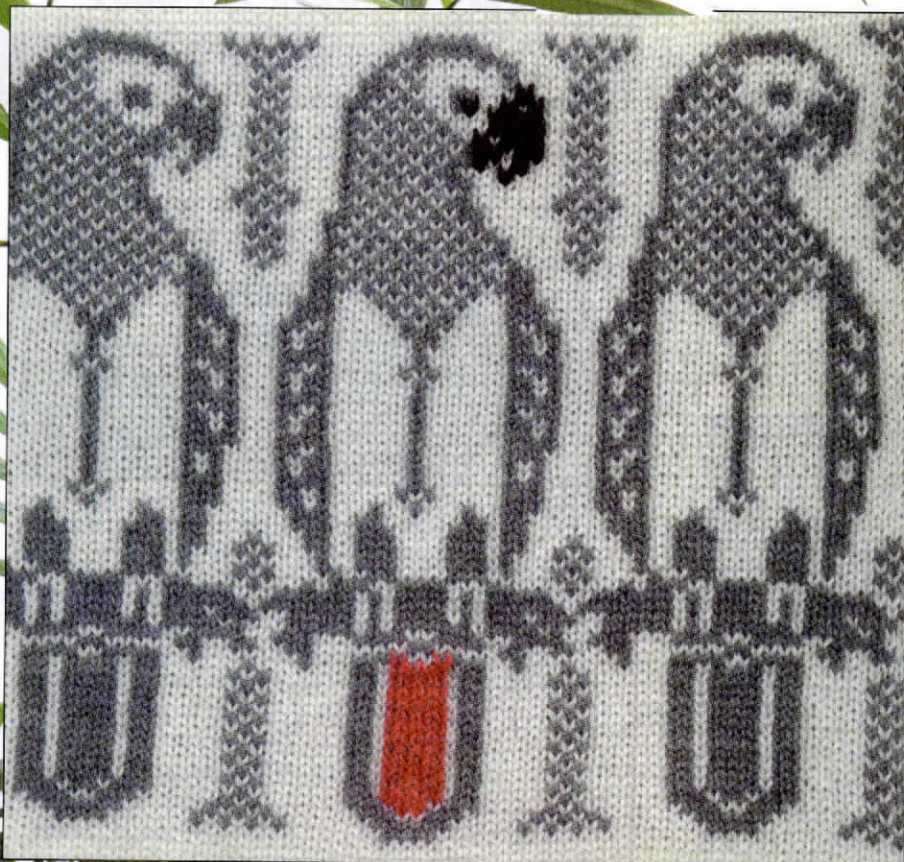


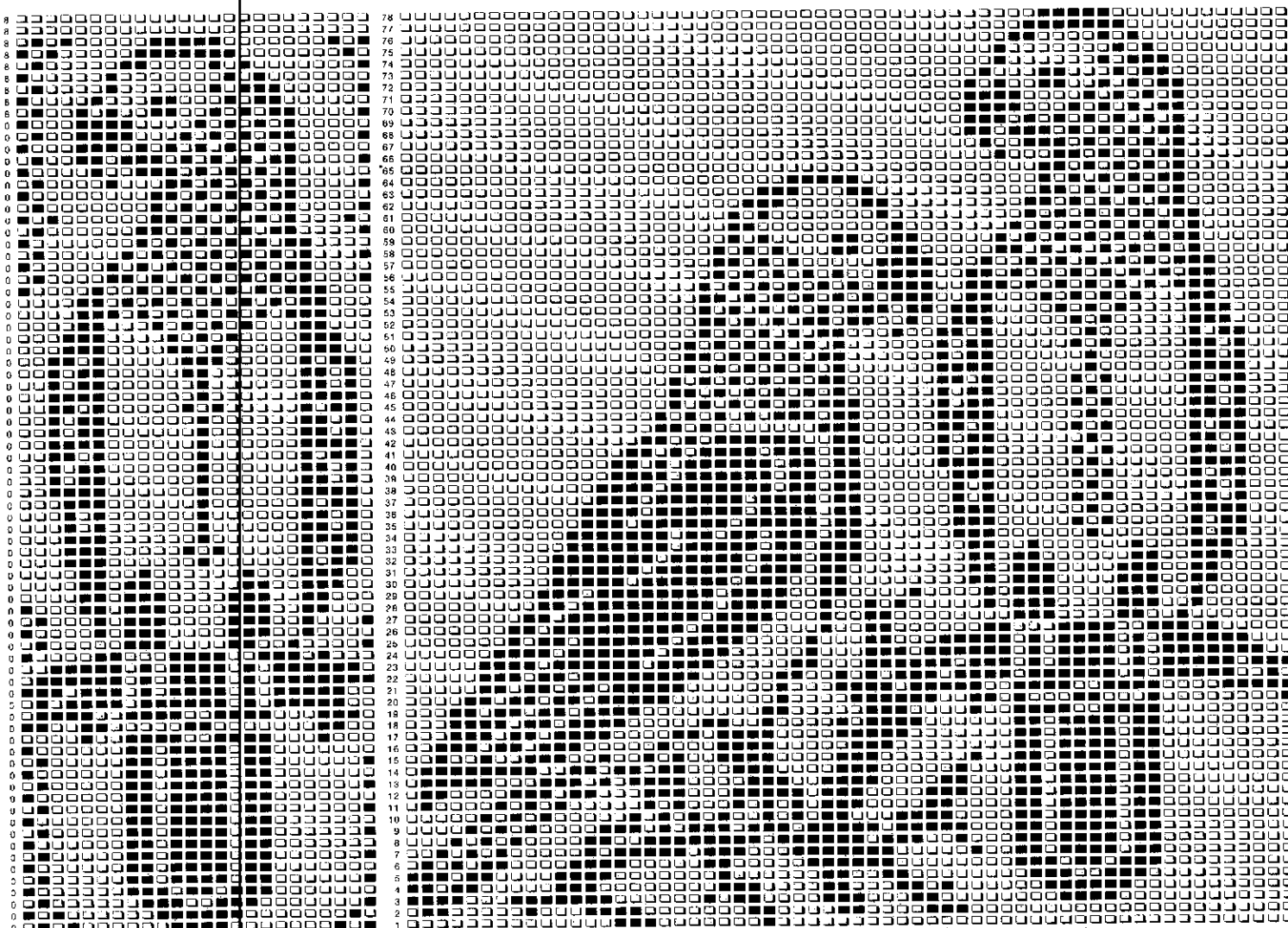
able to use, if only it could be adapted in some way, please don't hesitate to contact me. The impossible can be done immediately; miracles don't take much longer!

I am happy to put these motifs on to any disk bought from me, free of charge. Get in touch with me by post, telephone or e-mail - or even come and talk to me at one of the shows. Don't forget my recent offer of a discount to anyone wearing, or showing me (photos would do!) a jumper featuring one or more of my designs. You'll find all the numbers on my advertisement opposite.

WANTED!

Do you have any new ideas for Jo's feature? If so, we'd love to hear from you. So often we all feel that we won't do something because we never win anything or never have the luck. Your letters and ideas for the magazine **do** matter and we take careful note of all your comments, criticisms and praise. Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work on special requests from our readers. Write to us at the usual address or get in touch with Jo direct.





Jo's Family Friends

JO'S SIGNS OF THE ZODIAC

Beautiful interpretations of all the ZODIAC signs in complementary 24st, 60st and 93st formats for making elegant personalised garments. (Previously printed in Machine Knitting Monthly.)
♦ £3.99 + 36p p&p.

JO'S COMPANIONS

Motifs for Electronics, Intarsia or Hand selection. Kitten in tree, Alsatian, Boxer, Jack Russel, Horse, Border Collie Pup, Kitten & Ball and Westie.
♦ £3.25 + 30p p&p

JO'S PETS

10 Beautiful 24st repeating animal designs. Ideal for beginners as small very practical patterns with no float thread longer than 6 stitches making a very firm fabric. Elephant, Swan on water, 2 Mice, Terriers, Cats, Rabbits, Horse heads, and a lovely all over pattern of Arab horse heads.
♦ £2.75 + 30p p&p

JO'S SPORTS

24st Action motifs, two to each sport. American Football, Show Jumping, Shooting, Racing, Skiing, Golf, Cricket & Soccer.
♦ £3.25 + 30p p&p

JO'S SPORTS TWO

Format as above. Fox-Hunting, Fishing, Hockey, Bowls, Steeplechasing, Windsurfing, Tennis & Motorcycling.
♦ £3.25 + 30p p&p

ELECTRONIC/INTARSIA SUPPLEMENTS

For SPORTS Four big pictures of Showjumper, Skier, American Footballer and Racehorse. SPORTS TWO Huntsman, Fisherman, Racehorse (jumping) and Motorcyclist.
♦ Each set £1.50 inc. p&p

JO'S FAMILY FRIENDS*

Lovely pet portraits including Rough Collie/Sheltie, Tortoisés, Horses, Jack Russells, Dutch Rabbits, Doves & Pigeons, Purring Kitten, Yorkies, Irish (Red) Setter, Budgies, Goldfish & Gerbils.
♦ 60st and 24st. £3.99 + 36p p&p

JO'S FARMYARD VOL 1*

Shire Horses, Poultry, Pheasants, Cat & Kittens, Labrador Retriever & Calves.
♦ 60st and 24st. £3.25 + 30p p&p

JO'S FARMYARD VOL 2*

Border Collie, Pigs, Mare & Foal, Ewe & Lambs, Rabbits and Ducks.
♦ 60st and 24st. £3.25 + 30p p&p

JO'S NATURE STUDIES*

Realistic motifs featuring Otters, Flying Swans, Foxes, Hedgehogs, Siamese Kittens, Robins, Pandas, Elephants, Donkeys, Badgers, Penguins & Swallows.
♦ 60st and 24st. £3.99 + 36p p&p

NEWEST JO'S HORSES**

28 Realistic Equine motifs. Red Indians, Cowboys, Lipizzaners, Two Horse Heads, Eventing + Badminton & Burghley, Brit. Horse Soc. Logo & Carthorse.
♦ £3.25 + 30p p&p

NEW JO'S ACTIVITIES**

Motor Racing, Ice Skating, Ballet, Caravanning, * Cross Country Motor Cycling & * Ballroom Dancing. * Printed in MMK.
♦ 60st & 24st. £3.25 + 30p p&p.

NEW JO'S WILDLIFE**

Dolphins, Stag, * Barn Owl, Seals, * Flying Eagle and Lion. * Printed in MMK.
♦ 60st and 24st. £3.25 + 30p p&p

Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

* These motifs have been printed in *Modern Machine Knitting* magazine

** Each subject has a 60st picture & complementary 24st patterns. All are in correct Mylar sheet size & easy stitch count format. There are also Punchcard graphs.

JO NEWTON

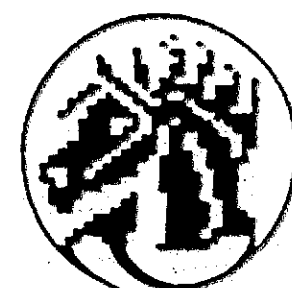
Barrowby Old Hall
Grantham

Lincs NG32 1BX

Tel: 01476 563111

E-mail:

jo.newton@Talk21.com



Picture Parade

Trading Post

We are pleased to recommend all of our advertisers to you and suggest that you contact them direct for individual help, advice about their products and the keenest prices available. However, as more and more machine knitting shops close, we know that many of our readers do find it difficult to obtain items of special interest. So, you might like to browse around our Trading Post. Each month we'll bring you a selection of machine knitting items you can order directly through us.

ORDERING IS EASY

Simply fill in the coupon on page 59 or write out your order on a plain sheet of paper and send it to us, together with your remittance. Your order will be treated with priority and can be sent by post or fax. We can accept cheques, postal orders, Mastercard or Visa payments by post; Mastercard and Visa orders will be processed immediately if sent by fax. Please do not send stamps or cash.

We do not anticipate that any item will be sold out, although all items are offered for sale subject to availability. It is possible that prices may have to change without notice, due to circumstances beyond our control. However, this is unlikely to happen if an order is placed whilst the current magazine is on sale. If you are concerned about availability, please telephone us before placing your order.

You can shop with confidence in the Trading Post, because all orders will be sent to you direct from the manufacturer. In the unlikely event that you have a query regarding the order, we shall be pleased to help if you telephone us Monday to Friday between 11.00 am and 3.00 pm.

Although all orders will be dispatched promptly, please allow 28 days for delivery. Please include a telephone number with your order; it will be treated with strictest confidence but will speed up delivery of your order should there be a query.

NO POSTAL CHARGES

There is no additional charge for postage and packing. All of the prices quoted are fully inclusive.

RETURNS

If you should have reason to return any goods purchased from the Trading Post, in the first instance please contact the supplier direct for further guidance. We regret that we are unable to accept returned goods at our offices, but we will investigate any complaints. ■

HAGUE

A selection of linking machines, electric yarn winders and twisters, spares and knitting accessories.

LINKING MACHINES

D280H Hand Operated

HL01-£269.95

D280E Electric

HL02-£349.95

D290CE Chunky Electric

Model 460 Commercial

HL03-£359.95

HL04-£1399.00

Hand operated linker converted to electric.
(Machine has to be returned to Hague)

HL05-£103.10

ACCESSORIES & SPARES

Linker stand

HL06-£30.65

Needle threader

HL07-£2.75

Needles (Pack of 2):-

D280H

HL08-£4.05

D2980E

HL09-£6.75

D290CE

HL10-£7.30

VIDEOS ON LINKING

Ruth Wood

HL11-£14.95

Diane Bennett

HL12-£14.95

ELECTRIC YARN WINDERS

PDB 125 g

HL13-£70.00

PDB 250 g

HL14-£99.95

PDB 500 g

HL15-£130.95

PDB 125 g Twister

HL16-£116.50

KNITTING ACCESSORIES

Twisting yarn stack

HL17-£14.95

Bead transfer tool

HL18-£4.10

Standard curved pick up tool

HL19-£4.25

Chunky curved pick up tool -

HL20-£4.35

Pom-pom set

HL22-£6.25

Double latch tool

HL23-£3.20

PDB pattern holder

HL24-£4.95

Sewing thread stand

HL25-£8.50

French knitting machine

HL26-£12.00

2 small side/edge weights

HL27-£7.50

2 large side/edge weights

HL28-£8.50

Not-A-Knot

HL29-£8.90

Brother De-Knit

HL30-£8.99

Knitmaster De-Knit

HL31-£8.99

Toyota De-Knit

HL32-£8.99

Anti-Loop

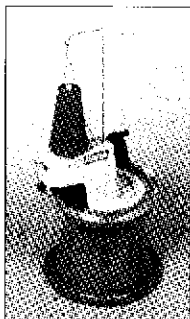
HL33-£8.55

Intarsia Multi-Yarn Break 16

HL34-£19.50

Intarsia Multi-Yarn Break 32

HL35-£25.95



IN-EX

Here's a selection of steaming kits, books, patterns and accessories. Beverley Ward has many lovely patterns and if you send a sae with your Trading Post order, she'll send you a full list. Mark the top left hand corner of your envelope IN-EX.



STEAMING KITS

Shadow Pleated Skirt Kit

IN01-£10.70

A-Line Skirt Kit

IN02-£10.70

FULLY PLEATED ADD ON KITS

Shadow Add On Kit

IN03-£6.50

A-Line Add On Kit

IN04-£4.50

BOOKS

Chenille Variations

IN05-£6.70

(15 different designs from 5 basic patterns all knitted in 4-ply chenille plus a shadow pleated skirt)

Skirt Pattern Book - Shadow Pleat

IN06-£6.70

A-Line Skirt Book

IN07-£6.70

In-Ex Tops Book

IN08-£6.70

Princess Collection (girls 3 to 10)

IN09-£6.70

6 Shadow Pleated Designs

IN10-£6.70

Add On Kits Pleated Skirt Book

IN11-£6.70

Bk 7 Mix & Match in Aurora

IN12-£6.70

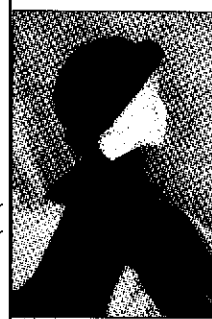
VIDEOS

Skirt Steaming Video

IN13-£15.75

PIPPIN DESIGNS

Ruth Cox has produced many toy patterns and here's only a small selection of those available. Send a SAE with your Trading Post order for a full list and mark the top left hand corner PIPPIN.



PIPPIN'S LITTLE PEOPLE

Horse Rider, Ballerina, Hiker, Cricketer,

Footballer & more (17cm) PP01-£3.85

Fireman, Guardsman, Postman, Clown,

Waitress, Chef, Nurse & more (17cm)

PP02-£3.85

Bridegroom, Bride, Bridesmaid, Valentine

Boy & Girl & more (17cm) PP03-£3.85

Cubs, Brownies, Beaver, Scout, Venture

Scout, Rainbow & more (17cm) PP04-£2.85



ASSORTED DESIGNS

Victorian Dolls - 37 cm tall	PP05-£2.85
Nightdress Cases	PP06-£2.85
The Puppet Book 26cm	PP07-£2.85
Teddy Bear Family (19 & 36cm)	PP08-£2.85
Awake & Asleep Babies (38cm)	PP09-£2.85
Fireman & Nurse (40cm)	PP10-£2.85
Lampshade & Mat	PP11-£1.85
Floppy Hat	PP12-£1.85
Berets (2 styles)	PP13-£1.85
Walking Finger Puppets	PP14-£2.85
Nativity Set (17cm)	PP15-£2.85
Father Christmas (40 cm)	PP16-£1.85
Santa Present Sack	PP17-£1.85
Snowman Hat & Scarf	PP18-£1.85
Penguins & Owls (17, 36 & 40cm) For toys, hot water bottle covers, pyjama cases	PP19-£2.85

KNITMATES

Over the years, Wendy Clarke has specialised in American patterns and Ricki Mundstock's Magic Cables are especially popular. Listed below is just a small selection of the huge range of books and machine knitting patterns available. Send a sae with your Trading Post order for a full list and mark the top left hand corner KNITMATES

The price given below in brackets () includes a disk. Passap patterns include a Creation 6 disk.

Magic Tuck	KM01-£4.75 (£8.75)
Magic Cable	KM02-£4.75 (£8.75)
Magic Aran 1 - Elec	KM03-£4.75 (£8.75)
Magic Aran 2 - Elec	KM04-£4.75 (£8.75)
Magic Aran 3 - Elec	KM05-£5.15 (£9.75)
Magic Aran 4 - Elec	KM06-£5.15 (£9.75)
Magic Aran 5 - Elec	KM07-£5.75 (£11.10)
Magic Cable V-Neck	KM08-£9.75 (£13.75)
Magic Bulky Coll.	KM09-£9.75 (£14.40)
Bulky Collection 2.	KM10-£9.75 (£13.90)
Magic Cardigan	KM11-£9.15 (£13.15)
Passap Magic Cables	KM12-£8.35 (£11.75)
Passap Tiffany E6000	KM13-£8.35 (£12.35)
Passap Cables & Lace	KM14-£7.90 (£11.10)
Passap Aran Pattern E6000	KM15-£7.90 (£12.35)

BUSY BEE BASICS

Listed below is just a small selection of Busy Bee's range of around 70 books of patterns for all the family and all machines. Here's a small selection, so send a sae with any Trading Post order for a full list and mark the top left hand corner BUSY BEE.



Bk 70 Garter carr elec coll, 30-48"	BB01-£6.00
Bk 69 Garter carr 8th coll, 32-50"	BB02-£4.50
Bk 68 Summer designs, 42-50"	BB03-£3.00
Bk 67 Summer designs, 34-42"	BB04-£3.00
Bk 66 G-carr Vol 5, 32-50"	BB05-£3.50
Bk 65 G-carr 7th coll, 30-50"	BB06-£5.00

Bk 64 G-carr 6th coll, 30-48"	BB07-£3.50
Bk 63 Baby warmers, 16-22"	BB08-£3.50
Bk 62 Simply chenille, 32-52"	BB09-£3.00
Bk 61 G-carr 5th coll, 32-50"	BB10-£5.00
Bk 60 Under 5s - std gauge, 32-50"	BB11-£4.00
Bk 59 G-carr, under 5s, 20-26"	BB12-£4.00
Bk 58 G-carr 4th coll, 30-50"	BB13-£5.00
Bk 57 G-carr 3rd coll, men, 34-52"	BB14-£4.50
Bk 56 Modern tuck, Vol 2, 34-52"	BB15-£3.50
Bk 55 G-carr 2nd coll, 30-48"	BB16-£5.00
Bk 54 V neck for men, 36-54"	BB17-£3.50
Bk 53 Long waistcoats Vol 2, 34-48"	BB18-£2.50
Bk 52 Summer tops, 42-48"	BB19-£2.50
Bk 51 Summer tops, 34-42"	BB20-£3.00

TEMPLATES & BOOKS

200 Cut & Sew neck template 24-46"	BB21-£2.50
201 Your Knitleader in plain English	BB22-£3.00
202 Guide to the Garter Carriage	BB23-£4.00

DISKS FOR BROTHER OR DESIGNAKNIT

Bk 21,26,28,31,33,34,44,46,53,54,60	BB24-£6.00
Bk 22,25,32,33,42	BB25-£6.00
Bk 16,18,24,51,52,60	BB26-£6.00
Bk 27,30,40,41,43,45,59	BB27-£6.00
Bk 66	BB28-£3.00
Bk 48,49,55	BB29-£6.00
Bk 57,58	BB30-£6.00
Bk 61	BB31-£3.00
Bk 64,65	BB32-£6.00
Bk 69	BB33-£3.00

FULL SIZE CHARTS

Woman's Semi Set-in	BB34-£2.25
Woman's Set-in	BB35-£2.25
Woman's Waistcoat	BB36-£2.00
Man's Waistcoat	BB37-£2.00

HALF SIZE CHARTS

Saddle shoulder	BB38-£4.99
Semi set-in sleeve	BB39-£2.25
Waistcoats	BB40-£2.75

BERYL JARVIS

Beryl has produced around 50 Info Sheets, covering a wide range of topics. Here's just a small selection of those available so send a sae with your next Trading Post order for a full list.



INFO SHEETS

1.12 Binding Off Ribbed Fabrics	BJ01-£1.00
1.2 Single Bed Hems	BJ02-£1.00
1.4 Neckbands	BJ03-£1.50
1.5 Making Up	BJ04-£2.00
1.7 Single Bed Buttonholes	BJ05-£1.50

2.4 Simple Collar	BJ06-£1.00
2.1 Three Simple Trims	BJ07-£1.00
3.7 Christmas Sock	BJ08-£1.00
2.12 Entrelacs - Basketweave	BJ09-£1.50
3.5 Tea Cosy	BJ10-£1.00

INFO SHEET SETS

Get Started set	BJ11-£17.75
Take it Further	BJ12-£17.75
Something Else	BJ13-£17.75

PATTERNS

Tuck Lace Shawl	BJ14-£1.50
Simple Slash Neck	BJ15-£1.00

OTHER ITEMS

Ring binder for Info sheets	BJ16-£4.50
Seam Finishing Kit	BJ17-£6.00
Learning To Love KH970	BJ18-£6.75
Mock "V" Video	BJ19-£21.50
Info Sheets Video set	BJ20-£11.00

FORGE CRAFT CREATIONS SWISS DARNING

Sylvia Wynn produces many lovely Swiss darning embroidery kits, in pure new wool. They are designed to be applied to a garment knitted in 4-ply wool to a tension of 28 sts and 40 rows to 10 cm.

BRITISH BIRDS

Blue Tit	FC01-£5.75
Wren	FC02-£5.75
Robin	FC03-£5.75
Bullfinch	FC04-£5.75
Kingfisher, perched	FC05-£6.75
Kingfisher in flight	FC06-£6.75
Owl	FC07-£7.25
Pheasant standing	FC08-£7.25
Pheasant in flight	FC09-£6.75

BRITISH ANIMALS

Fox	FC10-£6.75
Badger	FC11-£6.75
Rabbits	FC12-£6.75
Squirrel	FC13-£6.75
Otter	FC14-£7.50
Hedgehogs	FC15-£7.50
Cat	FC16-£7.50
Parrot	FC17-£7.50
Pigeon	FC18-£7.50

WILD FLOWERS

Here's a selection of wild flower designs for 4-ply wool, DK wool and cotton.	
4-ply Foxglove	FC19-£7.00
4-ply Poppy	FC20-£7.25
4-ply Rose	FC21-£7.25
4-ply Primrose	FC22-£7.25
4-ply Iris	FC23-£7.25
4-ply Violet	FC24-£7.25
DK Foxglove	FC25-£7.25
DK Poppy	FC26-£7.25
DK Rose	FC27-£7.25
DK Primrose	FC28-£7.25
DK Iris	FC29-£7.25
DK Violet	FC30-£7.25
Cotton Foxglove	FC31-£7.25
Cotton Poppy	FC32-£7.25
Cotton Rose	FC33-£7.25
Cotton Primrose	FC34-£7.25
Cotton Iris	FC35-£7.25
Cotton Violet	FC36-£7.25

FORGE CRAFT CREATIONS DIMENSIONAL KNITTING

12 interchangeable panels to create styles and sizes to suit individual measurements. Jumpers, jackets, capes and skirts from 36" to 54" bust/hip and three lengths. Combine design from Dimensional Knitting book with a Swiss Embroidery Kits to create your own designer original.



- 4 ply dimensional knitting (hand) **FC37-£12.50**
DK dimensional knitting (hand) **FC38-£12.50**
4 ply dimensional knitting (machine) **FC39-£12.50**
DK dimensional knitting (machine) **FC40-£12.50**

DEBBIE KENDALL CUT & SEW CORRESPONDENCE COURSES



You can learn by post in the comfort of your own home with friendly, expert help always available. Combine simple Cut & Sew skills with your machine knitting to create truly exquisite garments. Superb courses written by a machine knitter for machine knitters. For full details about any of her courses and personal advice from Debbie, send a sae with any Trading Post order and mark the top left hand corner DEBBIE KENDALL.

Correspondence Courses
DK01 2 x 26p stamps

JAN WRIGHT

Jan has a selection of inspired & beautiful designs, all knitted in 4-ply acrylic. Listed below is just a small selection of her patterns. Send a sae with your Trading Post order for a full list and mark the top left hand corner JAN WRIGHT



PATTERNS

- Blickling jacket, elec/PC **JW01-£2.75**
Brundall, elec/PC and ribber **JW02-£2.75**
California Sands jacket, elec/PC **JW03-£2.75**
English Rib Suit, double bed **JW04-£2.75**
Oddments jacket, 1 size **JW05-£2.75**
Reedham jacket, elec/PC, tuck st **JW06-£2.75**
Reversible Coat, easy knit, 2 sizes **JW07-£2.75**

GANSEY BOOK

2 patterns for garter carriage plus 14 stitch patterns. Elec/PC **JW08-£5.35**

DISKS

PPD or DesignaKnit format (please specify).

- Disk A for Ascot, Vegas, Reedham, Twinset & Woodland patterns **JW09-£3.55**
Disk B for Aran, Brundall, Wroxham, California & Paisley patterns **JW10-£3.55**
Disk C for Reversible Coat, Blickling, Wells, Oddments & Rubenesque patterns **JW11-£3.55**
Gansey Disk contains all the stitch patterns for Gansey Book **JW12-£4.80**

VIDEOS

DesignaKnit 6 - The Video **JW13-£20.60**

TERRY MASON

Computer software for most computers, used by happy knitters in many countries, with friendly after-sales help and advice. Suitable for all PCs including Windows 95 with installation files. For full details about any of the programs and personal advice from Terry, send a sae with any Trading Post order and mark the top left hand corner TERRY MASON

COMPUTER PROGRAMS

Sideways Knit Top **TM01-£34.95**
Terry's latest programme with full instructions and detailed help screens for batwings, dolmans, drop shoulders, round and V-neck cardigans. Sideways knitting made easy down to the last buttonhole!

- Knitting Pattern Writer **TM02-£34.95**
Classics in standard sizes or your own measurements
Pattern Writer II **TM03-£29.95**
Traditional styles
Knitting For Children **TM04-£29.95**
Tops, cardis and T-shirts inc dressing gowns
Knitters Source Database **TM05-£29.95**
A useful database to record patterns & articles
Knitters Database **TM06-£29.95**

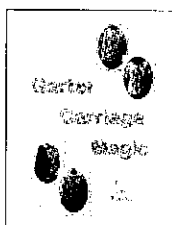
DIANE BENNETT USER'S GUIDES

Suitable for Brother electronic & Designa-Knit. State version required when ordering.

- KH970; 965; 900; 930, 940, 270 **DB01-£6.75**
KH950/950i; D/Knit 6 for Windows **DB02-£6.95**
Computer Graphics & D/Knit 5 & 6 **DB03-£6.95**
D/Knit Original Shaping - D/Knit 6 **DB04-£6.95**

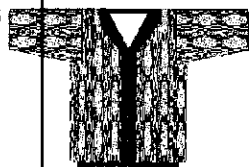
BOOKS

- D/bed col changer, Brother & YC5/6 **DB05-£6.95**
D/bed fabrics, Japanese machines **DB06-£6.95**
Double jacquard, Japanese models **DB07-£6.95**
DesignaKnit A Sweater, D/Knit6 **DB08-£6.95**
Garter Carriage Magic **DB09-£6.95**



BEKA KNITS

A selection of patterns, specially written for Passap & Pfaff E6000 machines. All reader cards are laser printed and tested before being sent out.



WOMEN'S E6000 DESIGNS

- Keyboard, 3/4 length, shawl collar **BK01-£4.00**
Carpet Coat, 3/4 length, crew neck **BK02-£2.90**
Geometrics, warm coat **BK03-£3.40**
Mandy, longline jacket **BK04-£3.00**
Tapestry, short jacket **BK05-£2.50**
Ziggy, jacket **BK06-£3.00**

MEN'S E6000 DESIGNS

- David, 3-col crew neck sweater **BK07-£2.50**
Forest Flame, 3-col crew neck **BK08-£2.50**
Squares, 3-col crew neck sweater **BK09-£2.40**
Stepping Stones, zipped cardigan **BK10-£2.75**
Towrope, cable crew neck sweater **BK11-£2.50**
Trellis, unisex Cardigan **BK12-£2.50**

CHILDREN'S E6000 DESIGNS

- Chainlink, boys/girls card **BK13-£2.10**
Cheftain, crew neck zip jacket **BK14-£2.50**
Crooked Train, crew neck sweater **BK15-£1.90**
Jumbo, crew neck sweater **BK16-£2.00**
Roundabout, crew neck sweater **BK17-£1.90**
Winter's Duck, V-neck cardigan **BK18-£2.40**

WILLOW TREE DESIGNS

Lots of patterns for adults and children. All books are laser printed and contain full instructions and colour photograph of each garment. Prices start at just £3.95. Full catalogue **WT01 2 x 26p stamps**

STITCH PATTERN BOOKS

For all 12, 24, 40 stitch machines & electronic machines. Each book has six stitch patterns that can be mixed & matched giving endless possibilities. From £2.95. Highly recommended. Stitch Pattern Books **WT02 2 x 26p stamps**

DOVER NEEDLECRAFT BOOKS

Beautiful specialist craft books including cross stitch, iron-on transfers, embroidery, patchwork & quilting. Prices from £4.00. Send £1 cheque/PO for catalogues, refundable on first order. Dover Books **WT03 £1 (refundable)**

BRIAR'S BEARS COLLECTION

The long-awaited Briar's Bears Collection is now available. Lots of lovely patterns, send for full list. Briar's Bears Collection **WT04 2 x 26p stamps**



FASHION DOLL OUTFITS

Highly recommended. Much sought after delightful designs for these popular teenage dolls. Send for a full list of patterns available.

Fashion Doll Collection

WT05 2 x 26p stamps

JO NEWTON

Designs are suitable for 24 and 60 stitch punchcard and electronic machines. Each subject has a 60 stitch picture and complimentary 24 stitch patterns. Jo has a selection of designs covering almost every subject and we have listed below just a small selection. Send a SAE with any Trading Post order for a full list and mark the top left hand corner JO NEWTON.



- | | |
|--------------------------------------|------------|
| Signs Of The Zodiac | JN01-£4.35 |
| Family Friends, Pet Portraits | JN02-£4.35 |
| Nature Studies, Wildlife | JN03-£4.35 |
| Farmyard Vol 1 inc Shire Horse | JN04-£3.55 |
| Farmyard Vol 2, inc Border Collie | JN05-£3.55 |
| Horses - 28 realistic Equine motifs | JN06-£3.60 |
| Activities - Indoor & Outdoor | JN07-£3.65 |
| Wildlife, inc Dolphins | JN08-£3.65 |
| Companions, for elec/intarsia/hand | JN09-£3.55 |
| Sports, inc American Football | JN10-£3.55 |
| Sports 2, inc Fishing & Tennis | JN11-£3.55 |
| Pets, 24 stitch, ideal for beginners | JN12-£3.05 |

DISKS

Above patts available on disk for Brother & D/Knit. State book & format when ordering
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WATER MARGIN DESIGNS

Pattern books with disks for DesignaKnit, Creation 6 and Brother disk drive. (State format required when ordering.) Each book contains 10 designs and full instructions for Passap and Japanese electronics with ribber and colour changer. All tartan patterns quoted are authentic, Scottish tartan designs. Heather has many new designs and we have listed below just a selection. Send a SAE with any Trading Post order for a full list and mark the top left hand corner WATER MARGIN.

PATTERN BOOKS

- | | |
|-------------------------------------|-------------|
| Scottish Tartans, throws & hangings | WM01-£10.50 |
| Scottish Tartans, Vol 2 | WM02-£10.50 |
| Celebrations, special throws | WM03-£10.50 |

- | | |
|------------------------------|-------------|
| Kidstuff children's blankets | WM04-£10.50 |
| Fantasy throws for teenagers | WM05-£10.50 |
| Over the Rainbow bedspreads | WM06-£10.50 |

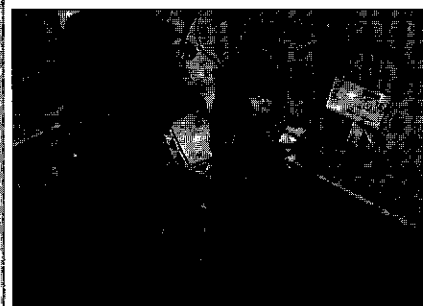
- | | |
|-------------------------------|-------------|
| Dragonfire, Chinese dragon | WM07-£7.95 |
| On Safari, wild animal throws | WM08-£10.50 |

PASSAP DUOMATIC PATTERNS

- | | |
|------------------------------------|-------------|
| Scottish Tartans, Duo 80 | WM09-£10.50 |
| Scottish Tartans, skirts, sweaters | WM10-£10.50 |

MANUAL & ELECTRONIC MACHINES

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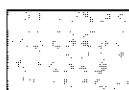
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Page No	Description & Catalogue Number	Qty	Item Price £	Total Price £
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CLUB NEWS

Club Line

Ready, Teddy, Go!!

If you'd like readers to know about your club, drop us a line and we'll pass on the news. We're all interested in your fund-raising, fashion shows and special events - so don't keep it to yourselves! Write to **Clubline** at the address on page 5 or e-mail us at rpa@surf3.net

CHERTSEY

We've heard from **Doreen Morgan** recently and she tells us that the **Chertsey MKC** is a very active group of over two dozen members. Meetings are held on the 4th Tuesday of each month, from 7.30 pm and the venue is Chertsey Hall, Heriot Road.

The group has been meeting since 1991 and anyone with an interest in machine knitting is welcome to join. Doreen will happily let you have more details if you telephone her on 01932-566708.

RUISLIP

Diane Barrett has written to let us know that the **Eastcote MK Group** now meets on the 3rd Friday of each month (not Wednesday!) from 2.00-4.00 pm. The venue remains the same - the Community Centre, Southbourne Gardens, Eastcote. The contact number for more details is 0181-866 2050.

CARDIGAN

We have news of a new club listing from Cardigan. **The Country Wot Knits** are a very enthusiastic group that meets twice a month on the 3rd & 4th Thursday, from 7.30 pm.

The venue is Betws Ifan Church Hall at Beulah, Newcastle Emlyn and the organiser is **Marian Evans**. She'd be very pleased to let you have more information if you call her on 01239-851271 or, alternatively, you can telephone the Treasurer, Corinne Davies on 01239-613522. New members are always

welcome so do get in touch with the club if you live in the area.

CHELMSFORD

Machine knitting is alive and well in Essex, especially around Chelmsford! Members of the **South Woodham MKC** meet every fortnight on Friday afternoon from 1.30-3.30 pm. The venue is the Small Hall in South Woodham Ferrers Village Hall and the club organiser is **Jennifer Brunning**. She has all the details for you, so call her on 01245-322282 if you'd like to join this happy group of knitters.

STOCKPORT

Alma Gregory has written to tell us that the **Romiley Knitting Club** meets on the first and third Wednesday of each month, except Aug. Meetings are from 7.30-9.30 pm in the Romiley Community Centre, Forum Building, Compstall Road, Romiley. For more information, please call Alma on 0161-430 5415.

WARRINGTON

We have a slightly unusual note for you about the **Warrington Machine Knitting Club**. Members meet from 7.30 to 9.30 pm on the second and fourth Tuesday - but only from September to the end of June.

The venue is the Bold Street Methodist Church Building in Palmyra Square and **Joyce Monks** is the organiser. She'll be pleased to let you have more details about this friendly group of ladies if you call her on 01925-658161.



We'd just like to say "Well Done" from all of us at MKM. It's a super effort & we're sure the teddies will be greatly appreciated.

SEAFORD

Gwyneth Smith has sent us a lovely picture of her granddaughter Alexandria, surrounded by teddies that members of the **Little Acorn Machine Knitting Club** have knitted for Central Africa. The quality of this colour copy isn't wonderful, but Gwyneth's local paper has unfortunately "lost" the one and only original. Members of this friendly club meet on the second Friday of each month from 7.30-9.30 pm at Downs Leisure Centre in Sutton Road. New knitters are especially welcome and Gwyneth will let you have more details if you call her on 01323-891430.

Joyce is pleased to let everyone know that they are definitely not a "natter" group. They do have a cup of tea and catch up on news since the last meeting, but then get down to business!

They always have a project in hand that finishes off with a demonstration. Sometimes, they knit a complete garment over, say, three meetings and discuss important things such as the most suitable pattern for the yarn and achieving the correct tension. They actually knit the garment, then block and finish it so that all members can benefit from the exercise. They organise coach trips to

places of interest and often go out for a meal together - especially at Christmas. Joyce's number is opposite on page 48, so do call her if you think you might be interested in joining this happy band!

FLEET

Nina Cornwell has written to let us know that the **Fleet Machine Knitting Club** is still very much alive and kicking and now in its 22nd year! Members meet on the first Tuesday of the month, from 8.00 pm in St John Ambulance Hall, Clarence Road and new members are very welcome. For more information, please call Nina on 01252-613186. ■

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Club Line

Clubs Directory

Calling all clubs!

Years ago, one of the items I first introduced in any magazine was a listing of machine knitting clubs. Like Topsy it grew and the idea was copied in other publications.

AMERSHAM

Chiltern MKC

① 3rd Wed; 7.45-10.00 pm
Amersham Common,
Claudie Cameron-Wilson
Hall, White Lion Rd
☎ 01895-833920

ANDOVER

Passap & Pfaff Club

① 1st & 3rd Tue; 7.30-9.30
Venue changing, please
phone for details
Jean Bray
☎ 01264-352004

ANDOVER MKC

① 2nd & 4th Thu; 7.30-9.30
Edith Morgan Centre, The
Harroway, Andover
Edith Morgan
☎ 01264-394985

ASHFORD (KENT)

Kennington MKC

① 2nd & 4th Thu; 7.30-9.00 pm
Baptist Church Hall, Hythe Rd, Willesborough
Val Tait
☎ 01303-812260

BARKING

Machine Knitting Group

① Every Mon; 1.30-3.30
Parkside Comm Centre,
Goodmayes Lane, Barking
Sylvia Jay
☎ 0181-534 4644

BASINGSTOKE

Knitability KC

① 1st & 3rd Fri; 10.00-12.00 noon
Popley Fields Comm Centre,
Carpenters Dale, Popley
Ann Kretzschmar
☎ 01256-780593

BIRMINGHAM

Olton Passap KC (Acocks Green)

① 2nd Tue; 10.00-12.00 noon
Reform Church, Kineton
Green Road, Brookvale Road
Sylvia Cooper
☎ 0121-624 1147

Highfield Hall KC (Hall Green)

① Every Thu; 1.00-4.00 pm
Highfield Hall, Highfield Rd,
Hall Green
Sylvia Cooper
☎ 0121-624 1147

Bierton Road KC (Yardley)

① Every Tue; 1.00-3.30 pm
AEC, Bierton Road, Yardley
Sylvia Cooper
☎ 0121-624 1147

BISHOPTON

Knitorious MKC

① Alt Thu, 7.30-9.30 pm
Bishopton Primary School,
Old Greenock Road,
Bishopton
Kathryn Young
☎ 0141-812 6237

BOGNOR REGIS

Bognor Thursday KC

Alt Thu; 2.00-4.00 pm
Royal British Legion Hall,
Rose Green
Lillias Whiston
☎ 01243-863062

BOURNEMOUTH

Kinson Machine Knitting

① Every Wed; 9.30-11.30 am
Kinson Comm Centre,
Pelhams Park, Millhams
Road, Bournemouth
Elsie Horlock
☎ 01202-574342

BRAINTREE

Braintree MKC

① First Fri; from 7.30 pm
Comm Centre, Victoria St
Ann Deacon
☎ 01376-321410

BRIDPORT

Bridport KC

① 1st Thu; 7.30-10.00 pm
Friends Meeting House,
South St
Dawn Newberry
☎ 01308-422951

BRIGHTON

Dean Club for Machine Knitters

① 4th Mon; from 7.30 pm
Our L of L Church Hall,
Steyning Rd, Rottingdean
Anne Turner
☎ 01273-305990

Knitting Clubs - are you on the Guest List?

BRISTOL

Bedminster MKC

① 1st Wed; from 7.30 pm
Brigade Centre, Chessel St
Mary Taylor
☎ 0117-964 9729

Keynsham MKC

① 2nd Mon; 2.00-4.00 pm
Labbott Room, SH Complex,
off Rock Rd
Kate Brownsey
☎ 0117-960 1714

Longwell Green Knitwits

① 2nd Wed; 7.30-9.30 pm
Longwell Green/Cadbury
Heath (ask for details)
Betty Smith
☎ 01225-873137

BROMLEY (KENT)

Bromley Machine Knitters

Venue is changing. Phone for
latest details
Adrienne Laidlow
☎ 0181-290 5670

BROMSGROVE

Bromsgrove MKC

① 2nd Wed; 8.00-10.00 pm
DDS&S Club, Stourbridge
Road
Pat Stanton
☎ 01527-831822

BURGESS HILL

Southdown MKC

① 2nd Mon; 2.00-4.00 pm
Cyprus Hall, Cyprus Rd
Wendy Hutson
☎ 01444-232339

BURNTWOOD (STAFFS)

Chase MKC

① 1st & 3rd Mon; 8.00-9.45 pm
Working Men's Club, High St,
Chasetown
Iris Morris
☎ 01543-671650

BURY

Bury MKC

① Every Wed; 1.15-3.15 pm
The Mosses Centre, Broad St
Joan Horridge
☎ 0161-764 6406

BURY ST EDMUNDS

Bury St Edmunds MKC

① 2nd Wed (not Dec); 7.30-9.30 pm
Moreton Hall Comm Centre,
Heldhaw Rd
Chris Smith
☎ 01284-850177

BUSHEY

Bushey MKC

① 2nd Wed; 8.00-10.00 pm
Methodist Church Hall,
Chalk Hill/ King Ed Rd
Ursula Costello
☎ 01923-460943

CAITHNESS

Caithness MKC

① 4th Tue; 7.30-9.30 pm
Thurso Town Hall,
Rotterdam St
Nessie Dunnett
☎ 01847-896986

CANTERBURY

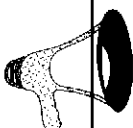
Canterbury MKC

① 3rd Wed; 7.30-9.30 pm
St Dunstan's Church Hall,
London Rd
Doreen Chaplin
☎ 01227-732065

CHELMSFORD

South Woodham MKC

① Alt Fri, 1.30-3.30 pm
Small Hall, South Woodham
Ferrers Village Hall
Jennifer Brunning
☎ 01245-322282

 Make
Yourself
Heard!

CHELTENHAM

Hatherley KC

① Weekly, 2.00-4.00 pm
Cumming Court, New Barn Lane
Beryl Jackson
☎ 01242-673161

CHERTSEY

Chertsey MKC

① 4th Tue, from 7.30 pm
Chertsey Hall, Heriot Road
Doreen Morgan
☎ 01932-566708

CHESTER

Chester Guild of Machine Knitters

① 2nd & 4th Wed; from 7.30 pm
New Scene Youth Club, Newton Lane
Sue Champion
☎ 01244-880695

CHESTERFIELD

Hunlockers MKC

① Every Wed; 7.30-9.30 pm
John Eastwood Hall, Soresby St
Elaine Answer
☎ 01246-856086

CRADLEY HEATH

The Merrie Knitters

① 2nd & 4th Tue; 7.00-9.00 pm
Cradley Comm Centre, Colley Lane
Maureen Littlewood
☎ 01384-413894

DAGENHAM

Knitwits

① Every Mon; 1.00-3.00 pm
Seabrook Hall, Wood Lane
Pat Nixon
☎ 01708-782276

DERBY

Spondon MKC

① 4th Wed; 1.30-3.30 pm
120 Sancroft Rd, Spondon
Barbara Renwick
☎ 01332-673204

DOVER

Whitfield MKC

① 3rd Mon, 7.30-9.30 pm
Whitfield Village Hall, Whitfield
Rosemary Lees
☎ 01304-852820

FLEET

Fleet MKC

① 1st Tue, from 8.00 pm
St John Ambulance Hall, Clarence Road

Nina Cornwell

☎ 01252-613186

GATESHEAD

Lyndhurst KC

Alt Wed; 7.00-9.00 pm
Lyndhurst School, Beacon, Lough Rd, Low Fell
Edna Wiles
☎ 0191-482 3096

HARTLEPOOL

Passap Plus KC

① 1st & 3rd Tue; 7.00-9.00 pm
Village Hall, Hart Village
Mrs Pat Rowntree
☎ 01429-27+3832

HAVANT

Havant MKC

① 3rd Wed; 7.30-9.30 pm
Homewell House
Mrs Tim Harding
☎ 01705-641286

HERNE BAY

Greenhill MKC

① Alt Wed; 7.30-9.30 pm
34 Cornwall Road, Greenhill
Pat Humphrey
☎ 01227-363150

HERON MKC

① 2nd Tue & 4th Thu; 7.00-9.00 pm
Porter Club House, Strode Park Foundation
Jo Hyde
☎ 01227-360681

HIGH WYCOMBE

Carousel MKC

① 4th Wed (not Dec); from 8.00 pm
Village Hall, Chinnor Rd, Bledlow Ridge
Wendy David
☎ 01494-520610

HIGHCLIFFE ON SEA

Carbery MKC

① 1st & 2nd Tue, 7.00-9.30 pm
Druitt Hall, Markham Room, High Street, Christchurch
Sheila Lee
☎ 01425-279652

Don't be shy!

Spread the word! Let people know who you are, where you meet and what you get up to! Drop us a line at the address on page 5.

HOVE

Davigdor MKC

① Every Tue; 1.30-3.30 pm
Room 5, AEC, Connaught Rd
Dianne Bunyan
☎ 01273-727959

HYPHE

Palmarsh MKC

① Alt Wed; 2.00-4.00 pm
Palmarsh Village Hall, Dymchurch Rd
Joy Malins
☎ 01303-276809

ILKESTON (& DISTRICT)

Ilkeston MKC

① 1st Tue, 3rd Thu; from 7.00 pm
Please phone for details
Diane Leverton
☎ 0115-917 0727

IPSWICH

Kesgrave Knatty Knitters

① 1st Wed, from 7.30 pm
Community Centre, Twelve Acre Approach, Bell Lane, Kesgrave
Olive Procysayn
☎ 01473-622086

LEEDS

Crossgates MKC

① Alt Thu; 7.30-9.30 pm
Methodist Church Hall, The Green, Seacroft
Susan Baddams
☎ 0113-269 4968

LEICESTER

Manor House MKC

① Every Fri; 7.00-9.30 pm
Manor House, Haddenham Rd
Lilian Pawley
☎ 0116-241 3298

LEYLAND

Leyland MKC

① 4th Mon; from 8.00 pm
Conservative Club, Towngate
Mary Thompson
☎ 01772-700234

LICHFIELD

Three Spires MKC

① Alternate Wed; 1.30-3.30 pm
75 Valley Lane
Joan Suchodolski
☎ 01543-268291

LLANGFNFI

Llangefni MKC

① Alt Tue; 7.00-9.00 pm
College Menai, Llangefni
Gwen Mullings
☎ 01248-715505

LONDON

Busy Knits MKC

① Alt Thu, 7.30-9.30 pm
All Saint's Church Hall, Bercta Road, New Eltham, London
Chris Gregory
☎ 01959-534301

LOSSIEMOUTH

Losslemouth MKC

① Every Thu; 7.00-9.15 pm
Community Centre, Coulardbank Rd
Joy Black
☎ 01343-812451

LUTON

Cast Ons MKC

① Alt Mon; 7.30-9.30 pm
AE Lounge, Stopsley High School
Liz Hunter
☎ 01582-724235

MACCLESFIELD

Breakaway MKC

① 1st Wed; 7.30-10.00 pm
Friends Meeting House, Great King Street, Macclesfield
Mary Tierney
☎ 01625-420780

MARKET HARBOROUGH

Abbey Machine Knitters

① 1st Wed (not Jan); 9.30-11.30 am
St John's Ambulance Hall, Abbet Street, Market Harborough
June Stroker
☎ 01858-880540

MARKET RASEN

Rasen-Wolds MKC

① 1st Mon, 2.00-4.00 pm
Festival Hall Community Room, Festival Hall, Market Rasen.
Glenys Haigh
☎ 01673-838579

MELTON MOWBRAY

Melton MKC

① Alt Thu; from 7.30 pm
Captain's Close School, Saxelby Rd, Asfordby
Doreen Simons
☎ 01664-500347

MORECAMBE

Morecambe MKC

① 1st & 3rd Mon; 7.30-9.00 pm
West End Community Centre, Regent Road, Morecambe
Alwyn Yost
☎ 01524-751977

MUSSELBURGH

Musselburgh MKC

① Alt Mon; 7.00-9.30 pm
Fisherow Comm Centre,
Mrs C Frew
☎ 01875-853094

NANTWICH

Masterknit KC

② 1st & 3rd Wed, from 7.30 pm
③ 1st & 3rd Sat, from 2.30 pm
The Pinfold, Poole, Nantwich
Carol Hocknall
☎ 01270-628414

NEWCASTLE EMLYN

Country Wot Knits

② 3rd & 4th Thu; from 7.30 pm
Betws Ifan Church Hall,
Beulah
Marian Evans
☎ 01239-851271

NEWCASTLE-ON-TYNE

West End Leisure & Learning

② Every Thu; 10.00-12.00 noon
Old Elswick Library,
Stephenson Bldg, Elswick Rd
Doris Elliott
☎ 0191-286 1569

NEWTON ABBOT

Teign MKC

① 2nd Fri (not Aug); 7.00-9.30
Creative Arts Centre,
Knowles Hill School, Newton
Abbott
Pat Rowledge
☎ 01803-812039

NORWICH

Highway MKC

③ 1st Wed; 7.30-9.30 pm
Goldsmith Centre,
Goldsmith St, Dereham Rd
Barbara Hornagold
☎ 01603-745590

Broadland Machine Knitters

① 2nd & 4th Wed; from 7.30 pm
35a Blofield Rd, Brundall,
Norwich
Jan Wright
☎ 01603-717149

NOTTINGHAM

Mapperley Knit & Natter Club

① 1st Mon, 7.00-9.00 pm
Haywood Community
Centre, Haywood Road, off
Porchester Road, Mapperley
Edna Toone
☎ 0115-987 2052

ORPINGTON

Orpington KC (Electronic)

① 1st Thu; 7.00-10.00 pm
5 Irene Rd
Pat Steven
☎ 01689-819431

Orpington KC (Punchcard)

② 3rd Wed; 1.00-4.00 pm
5 Irene Rd
Pat Steven
☎ 01689-819431

PAIGNTON

Paignton KC

① 1st & 3rd Thu; 7.30-9.30 pm
St Paul's Youth Hut, Rear St
Paul's Church, Preston
Pam Cooke
☎ 01803-524049

PETERBOROUGH

Purl Drops MKC

① Alt Tue; 7.00-9.00 pm
206 Eastern Ave, Dogsthorpe
Mary Ware
☎ 01733-341696

PONTYPRIDD

Happy Needles

① Every Tue; 7.00-9.00 pm
Trallwyn Comm Centre,
Trallwyn
Veronica Davies
☎ 01443-207047

PORTHMADOG

In-Stitches MKC

① Alt Mon; 7.30-9.30
WRVS Club, back of Madoc
Street
Gladys Roberts
☎ 01766-513107

PORTSMOUTH

Drayton MKC

① 2nd Mon; from 2.00 pm
St Andrew's Church Hall,
Havant Road, Farlington,
Portsmouth
June Ham
☎ 01705-385211

RAYLEIGH

Hockley Rd MKC

② 3rd Wed; 1.30-4.00 pm
55 Hockley Rd
Dee Crew
☎ 01702-200121

One Day MKC

① 2nd & 4th Thu; 7.45-10.15 pm
Eastwood Community
Centre, Western Approaches,
Eastwood
Beryl Dowell
☎ 01268-776739

RHUDDLAN

Rhuddlan Knitters

① 1st Thu; 7.00-10.00 pm
Charleys at the Welsh Lady, 3
High St
Jeanette Shemilt
☎ 01745-853793

RINGWOOD

Ringwood MKC

① 1st and 3rd Mon; 11.15-1.15 pm
Greyfriars, Christchurch Rd
Marion Muir
☎ 01425-48014

ROMFORD

Ardleigh Knitaholics

① Alt Tue; 8.00-10.00 pm
St Michael's Church Hall,
Main Rd
Janet Titford
☎ 01708-447164

ROMSEY

Romsey MKC

② 3rd Tue (not Dec); from
7.30 pm
Gainsborough Court, Willis
Ave, North Baddesley
Maureen Lord
☎ 01794-513798

ROTHERHAM

Rotherham Passap MKC

① 1st & 3rd Thu; 7.00-9.00
Gordon Bennett Mem Hall,
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Towngate Rd
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Joyce Monks
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BERYL JARVIS

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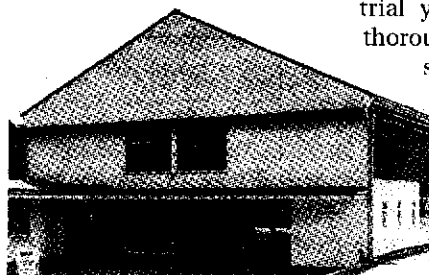
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aged to have a go themselves! A video presentation gives background historical information and the shop provides souvenirs and museum publications on various aspects of the knitters' lives.

Group visits by appointment are welcome all year round, any day - that also includes evenings - don't forget to book refreshments! Please 'phone the Site Manager on the number listed below for more details.

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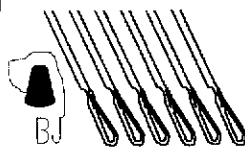
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Fun with Tartans

Part 5 - MacMillan & MacLachlan Tartans

Last month, **Heather Reed** looked at three different versions of the Menzies Tartan - for everyday wear, hunting and dressing up for special occasions. This time she brings us plaids to be noticed!

If you've been following the series, you'll have noticed that a lot of the tartans we have been looking at have used the traditional, fairly muted combinations of red, black and either forest green or bottle green. However, as we saw from the Menzies dress tartan last month, tartans can also be very bright, using sunny primary colours. This month, I want to show you two plaids, the main colour of which is bright yellow - definitely tartans to be seen in!

MACMILLAN

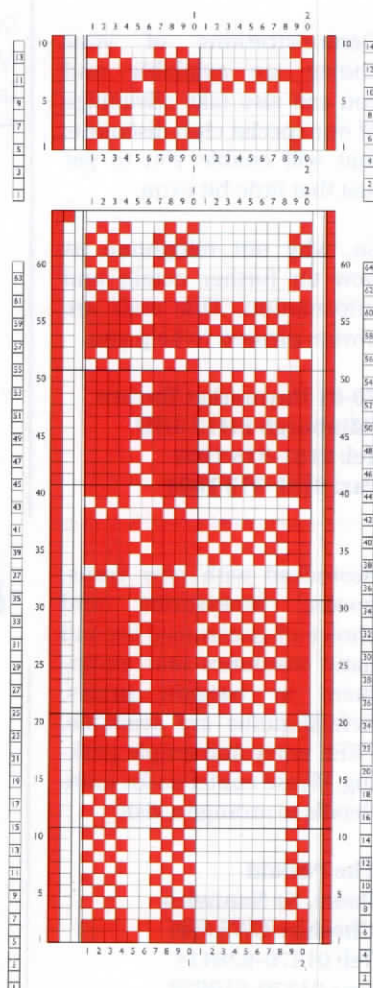
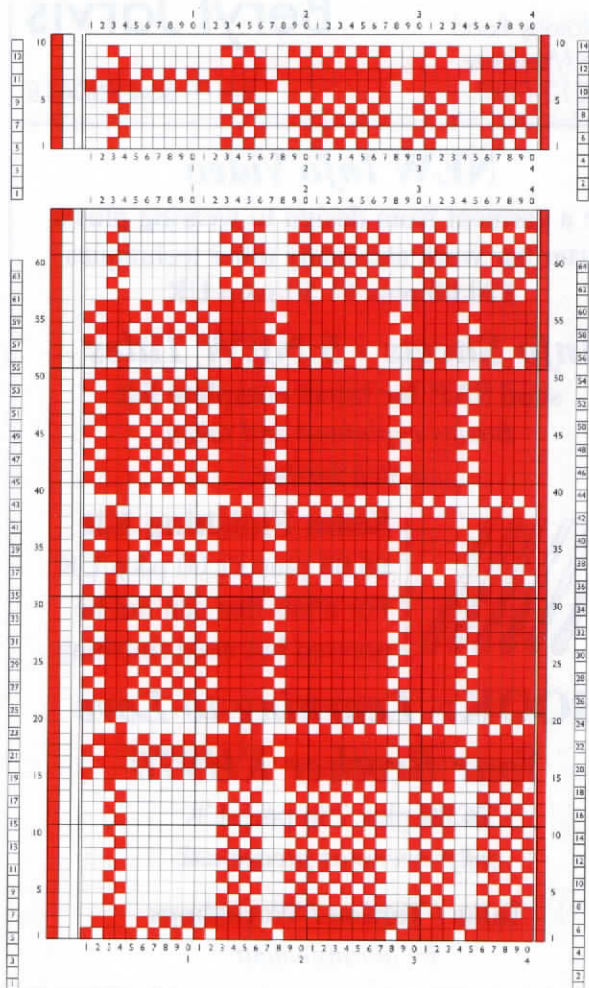
The first plaid, the MacMillan dress tartan, is one of the most striking, with a quite

complex check in yellow and bright red.

The MacMillan clan has a very interesting history and the founder was Gillie Chrìosd, son of the Bishop of Dunkeld. They are Celts, descended from the orders of the Celtic church of the early 12th century. In those days, Celtic priests wore a tonsure - that is, they shaved their heads in much the same way as Catholic monks of the time. The Celtic tonsure was slightly different though - they shaved the front of their heads, rather than a ring around the crown and the resulting bald patch was known as St John's tonsure.



MacMillan



It's probable that readers with the surname MacMillan may have wondered what the name means. Ponder no longer, you are about to find out! Millan is a corruption of the Gaelic Mhaol-Iain and it means St John's tonsure. Add Mac at the front and what you have is "son of one who bore the tonsure of St John".

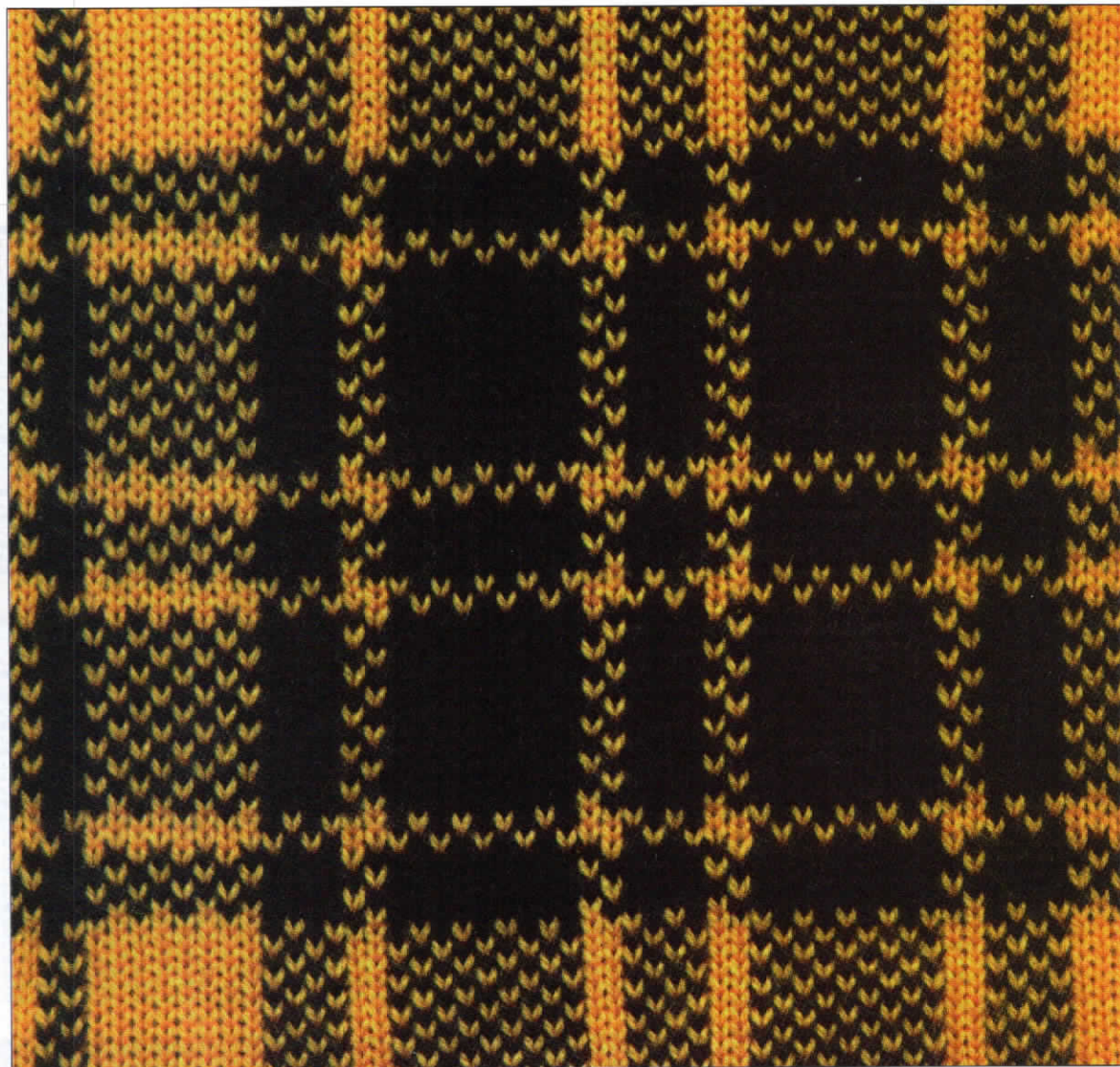
The MacMillan clan lived by Loch Archaig in Lochaber until 1742, when the chieftainship passed to MacMillan of Dunmore, whose lands lay on the shores of Loch Tarbert. Being descended from Celtic priests, the clan refused to join Bonnie Prince Charlie in his war against the English unless he renounced his Catholic faith - which he was not about to do! However, some of the family defied the clan directive, were captured by the British and transported to the Caribbean, where a branch of the clan still exists. The clan is still active and meets regularly at their family seat in Renfrewshire.

Now let's get on to the tartan itself. It is quite large - 60 stitches x 60 rows, with quite a complex pattern of checks. Despite its size, there are only one or two long floats, so it should not present any problems if you want to knit in single bed Fair Isle. Use four ply yarns, with bright yellow as the main colour and bright red as the contrast. I suggest you set the stitch dial around Tension 7.

If you want to try it in double jacquard, thread the colour changer with red in Feeder 1, yellow in Feeder 2, and use three ply yarns at Tension 3/3. Passap knitters can use Tech. Nos. 180 or 187 and stitch size 3¼/3¼.

MACLACHLAN

The second of my two tartans this month is the MacLachlan dress tartan. Again, bright yellow is the main colour, but the plaid is not quite as bright as MacMillan, as the contrast colour is black. The effect is still very striking and, like MacMillan, MacLachlan is a large pattern. It measures



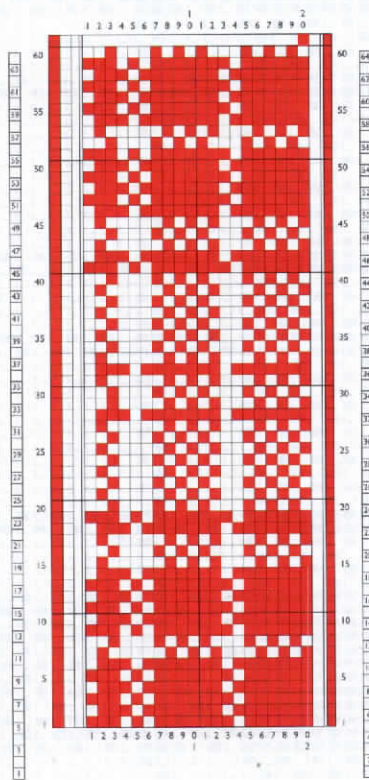
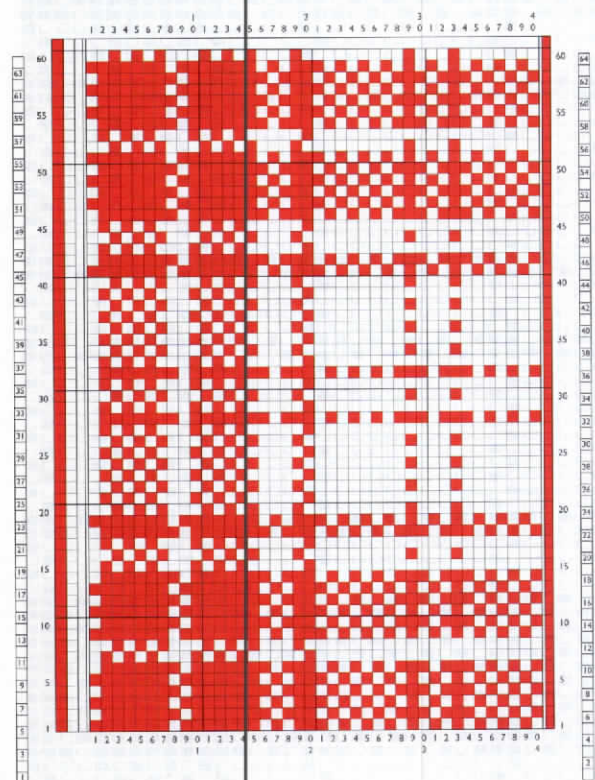
MacLachlan

60 stitches x 72 rows and contains a series of check variations.

The original name of the MacLachlan clan was Lochlainn and members

were descended from a pagan king, Niall of the Nine Hostages. (I haven't yet been able to discover whom he was holding hostage - and perhaps we shall never know!). In 1292, Archibald MacLachlan helped to form the Sheriffdom of Argyll. In 1615, the MacLachlans went to war with the MacDonalds (whose tartan I showed you in March) and the MacDonalds seem to have come off worst in the encounter.

Around 40 years later, The Laird of MacLachlan was appointed Justice of the peace for Argyll by no less a person than Oliver Cromwell. However, the clan's friendship with the English did not last and they fought alongside Bonnie Prince Charlie. As a result and after the war, the clan was accused of treason. Their castle were destroyed and their lands were taken away. 58 ►



Fun with Tartans

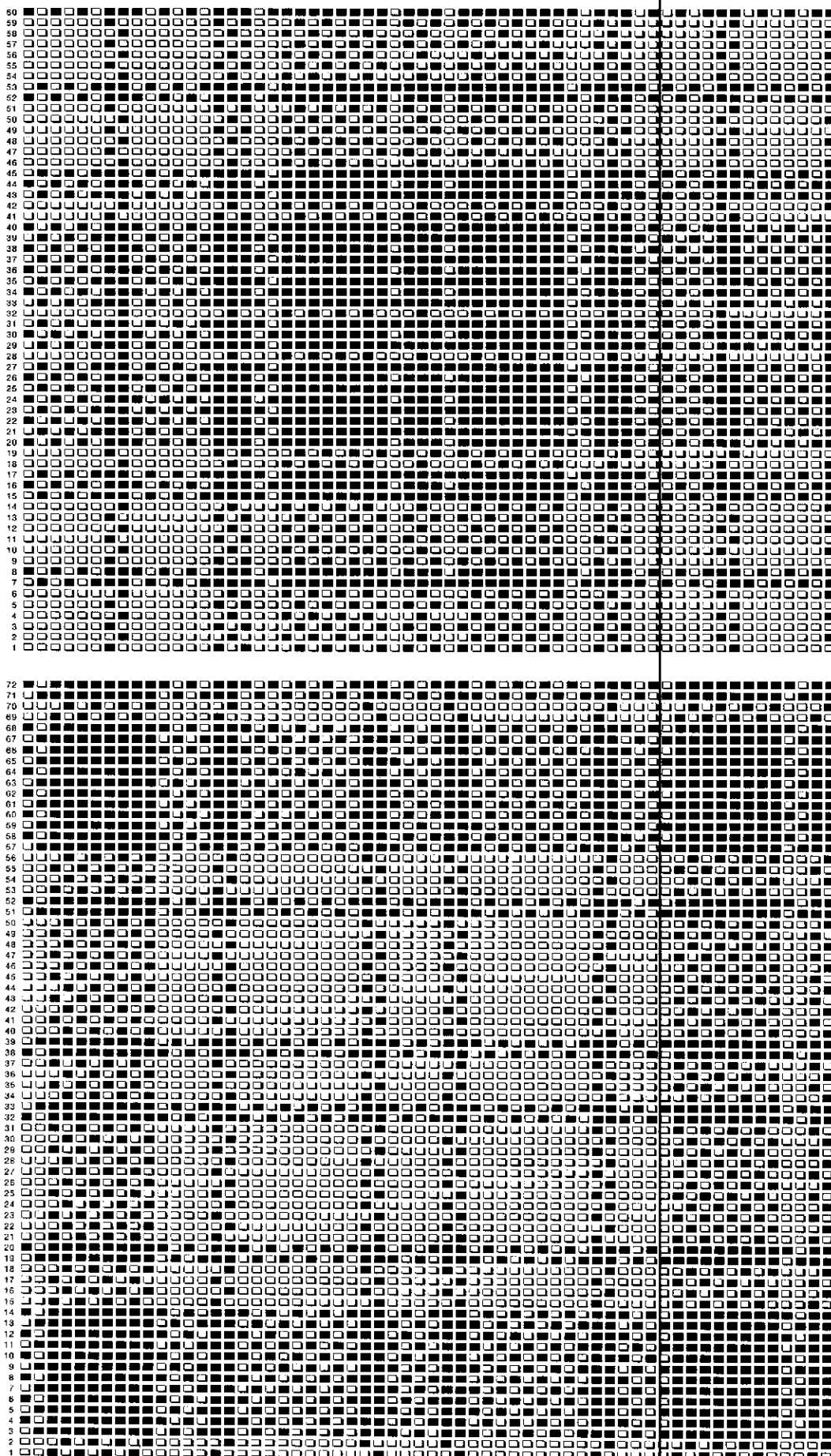
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◀ 57 By a miracle, the Laird's personal estates remained untouched and a mansion was built on the site of the original castle in Victorian times. The current clan chief is Marjory MacLachlan of MacLachlan, who assumed the title during the Second World War.

Like the MacMillan tartan, MacLachlan is easy to knit in either single bed Fair Isle or double bed jacquard. The floats are not too long for single bed knitting. For the Fair Isle version, use 4-ply yarns with black as the main colour, yellow as the contrast and the stitch dial setting at Tension 7. For double jacquard on either Japanese or Passap machines, thread Feeder 1 with yellow and Feeder 2 with black. Use the same yarns and tensions as outlined for the MacMillan tartan.

Heather's series gives you the ideal opportunity to raid your stocks of yarn to try out her tartan patterns. If you don't want to use the designs for garments, they also make amazing blankets, rugs and throws. Heather has a wide selection of designs and can also supply patterns on disk or CD. For further information, please contact her direct at the following address:-

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Pattern Information

ABBREVIATIONS

Standard abbreviations used in our patterns.

alt = alternate(ly); beg = beginning; cm = centimetres; cont = continue(ing); dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inches; inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

Yarn Guide numbers given in our patterns should be used only as an approximate guide to the original yarn.

1-2-3-4 - extra fine

Fine, medium & full bodied one ply yarn inc. 2/30s.

2-3-4-5 - fine

Fine, medium & full bodied two ply yarn inc. 2/16s.

3-4-5-6 - fine to medium

Fine, medium & full bodied three ply yarn inc. 3/8s.

10-12-14-16 - medium

Fine, medium & full bodied four ply yarn inc. 4/8s.

13-14-15 - medium to thick

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16-17-18 - thick

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19-20-21 - extra thick

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INDUSTRIAL YARN COUNTS

The figure at the left is the number of strands that have been plied or twisted together. The figure at the right is the special length to the pound weight.

2/36s Very fine one ply
2/34s Fine one ply
2/32s One ply
2/30s Full one ply
2/24s One and a half ply
2/20s Two ply
2/16s Full two ply
2/12s Three ply
2/10s Fine four ply
2/8s Normal four ply

Stock List

On page 63 we give you a list of back issues that are still available in reasonable quantities. To help readers who might wish to complete their collection, the list below includes magazines that are almost sold out and this list will be up-dated each month to reflect our current stock. We may have only two copies of some of the issues, so we suggest you place your order straight away to avoid disappointment. Magazines not listed are completely sold out. Back issues prior to this year cost £1.50 per single copy or £4.00 for any 3 issues. (Price includes postage.) To order, please use the coupon on page 63 and list any of these issues you'd like to receive on a separate piece of paper.

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1987					May		Jul					
1988					May		Jul			Oct		
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1990	Jan						Jul				Nov	
1991						Jun	Jul	Aug			Nov	Dec
1992		Feb			May	Jun	Jul	Aug	Sep	Oct		
1993	All sold out											
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